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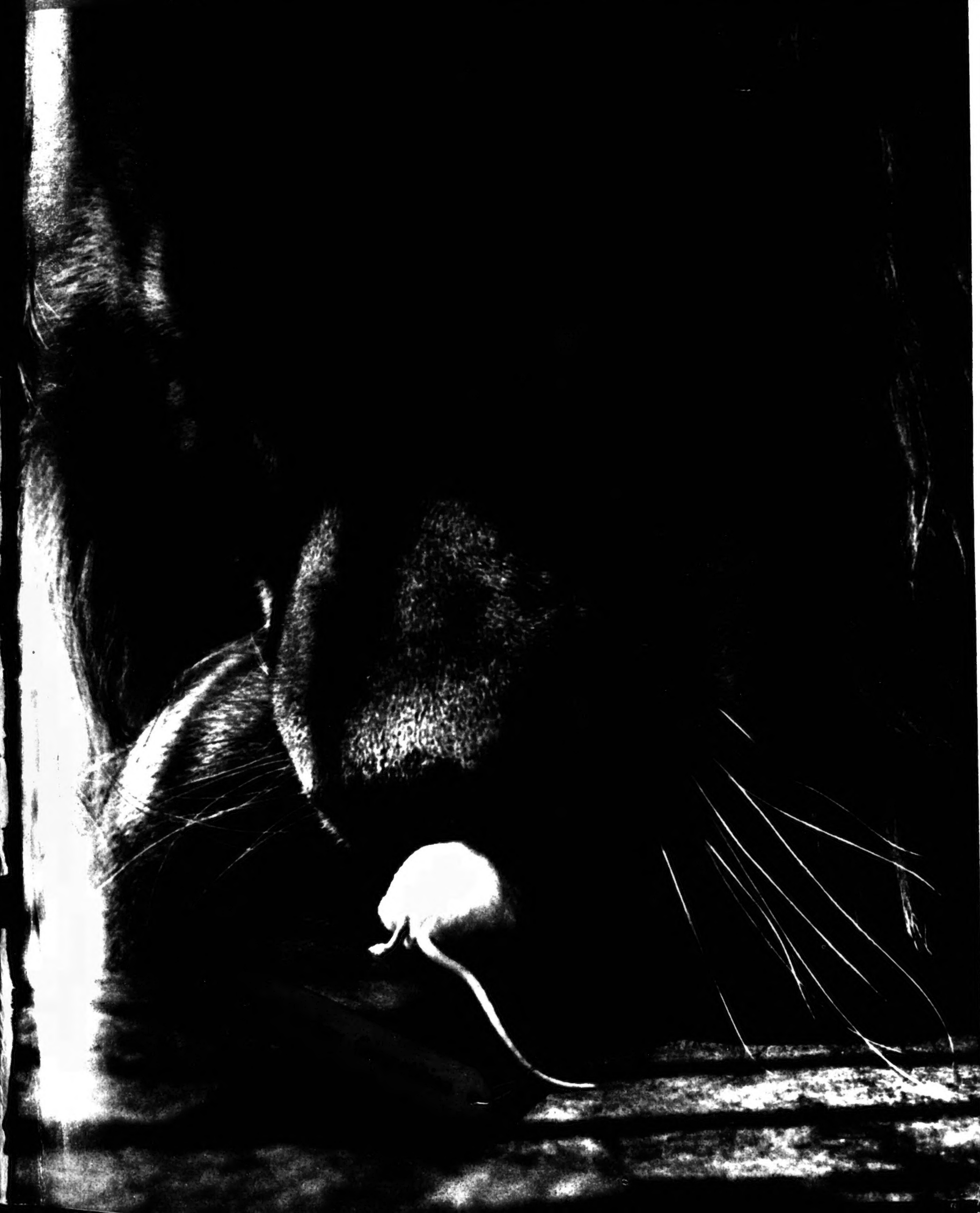


Feel like a lion!

with MGM's

Gigi

Please Don't Eat The Daisies

The Day They Robbed The Bank Of England

The Last Voyage

The Gazebo

Adventures Of Huckleberry Finn

Bells Are Ringing

Home From The Hill

THE MIRISCH COMPANY Presents

JACK LEMMON
SHIRLEY MacLAINE
FRED MacMURRAY

He lent his flat for love— of his job!

A BILLY WILDER PRODUCTION

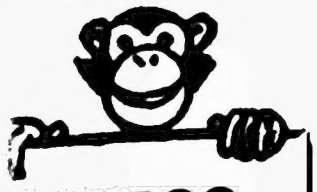
"The Apartment"

CO-STARRING

ray walston AND edie adams

Written by BILLY WILDER and I. A. L. DIAMOND Directed by BILLY WILDER

A MIRISCH COMPANY PICTURE
FILMED IN PANAVISION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No. 2,756 Thursday, July 28, 1960 Vol. 518

Everyone loves
Lyons Maid

EWS HIGHLIGHTS . . .

ABC plans more tenpin centres at Birmingham and Liverpool

PLANS for two tenpin bowling centres, costing a total of more than £250,000, were announced this week by ABC. One will be at Wylde Green, Birmingham, the other at Tuebrook, Liverpool.

The Wylde Green centre, to be built on the site of the Pavilion cinema, which will close next month, will have 26 lanes and be the largest in the country. The conversion is expected to be completed in time for the centre to be opened at the end of the year.

The Tuebrook centre, scheduled for opening early next year, will be an entirely new building over the car park adjoining ABC's Carlton cinema in the town. It will have 24 lanes. Both centres will be erected on two floors.

ABC, which introduced tenpin bowling in this country with its alley at Stamford Hill, also plans to open a centre at Dagenham in October.

As a result of information obtained by ABC executives when they recently visited America to investigate tenpin bowling facilities there, the new centres will be among the most modern in the world, states the company.

In view of the increasing interest in the sport in this country, a British Tenpin Bowling Association is expected to be formed soon. It will place the sport on an official basis and, in time, be responsible for supervising national and international tournaments.

Fox production appointments

AT THE request of Spyros Skouras and Bob Goldstein, Walter Wanger has agreed to act temporarily as head of 20th-Fox European production in place of Mr. Goldstein, who has been appointed temporarily to succeed the late Buddy Adler at the Hollywood studios.

Mr. Wanger returned to London on Tuesday, from Athens and the Eastern Mediterranean, where he had been having location conferences with Mr. Skouras on "Cleopatra" which he is personally producing. Mr. Wanger flies to New York today, Thursday, for conferences with Mr. Skouras, Joseph Moskowitz, Murray Silverstone, Charles Einfeld and Mr. Goldstein.

Julio Ascareilli, a former director of publicity for Europe and the Middle East for 20th Century-Fox, has been appointed by John Ware as co-ordinator of production publicity for the pictures to be produced in Europe.

This was announced this week by James Pattinson, and is in line with the policy recently outlined by Spyros Skouras.

Since leaving 20th Century-Fox last year, Julio Ascareilli has been publicity director for United Artists in Paris, and it is hoped that he will be available to report to Soho Square by August 15, the tentative starting date for "Cleopatra."

Death of Universal chief

ONE of the pioneers of the industry, Nate J. Blumberg, chairman of the board of Universal Pictures, has died at Vannuys, California. He was 66 years of age and had been ill for a long time.

Mr. Blumberg's first excutive job in the industry was as general manager of Universal Theatres, Wisconsin, in 1911. Subsequently he held a series of increasingly important positions with RKO, and became president of Universal in 1938. He was elected chairman of the board in 1952, the same year that he was honoured by being named Motion Picture Pioneer of the Year. He is survived by his wife, son and daughter.

NATKE SEEKING NEW STUDIO WAGE TALKS

NATKE may seek a new standard wages agreement for studio workers in consequence of its dissatisfaction with the Industrial Court's recent awards on the union's claims regarding pay differentials in studios.

On August 2, NATKE's president, J. L. Wilson, and general secretary, Sir Tom O'Brien, are to meet the studio division committee to examine the question and decide the union's policy on the matter.

Dissatisfaction

When the union national executive met in Durham at the week-end almost all branches of the studio division expressed dissatisfaction with the Industrial Court awards and demanded that the negotiating committee be empowered to approach the employers for pay increases.

Afterwards, NATKE's industrial officer, Bill Brown, said the court awards were unsatisfactory to the union because, in stating that standard wage rates should, in future, be regarded as minimum rates, studio workers were placed in a position where they could negotiate individual pay increases for themselves.

Cause of unrest

"If this happened the problem of varying rates of pay in studios would be increased and would almost certainly lead to unrest and dissatisfaction among members," he said.

Although no definite decisions had been reached on how NATKE could avoid individuals making applications for more pay themselves, it was likely that the union would meet the problem by asking for a new standard pay agreement, which would apply generally.

A report on the policy meeting on August 2 will be presented at the next meeting of NATKE's national executive, to take place in London on October 1 and 2.

CTBF ANNUAL MEETING DATE FIXED

The annual meeting of the CTBF will be held in the CEA council chamber at 164, Shaftesbury Avenue, on Wednesday, August 31, at 3.30 p.m.

Viewpoint

A HAND FOR FISA

IT IS trite, perhaps, to say that a happy staff is an efficient staff, but it is true to say employer-employee relationships have been revolutionised in the post-war years. This has been achieved through a wider acceptance by managements of the need for improved staff welfare facilities as a means of engendering loyalty and a happier atmosphere, thus gaining greater productivity and more efficient operation.

This facet of business life is as important to this industry as it is to any other branch of commerce and for this reason we should spare a thought for the Film Industry Sports Association, which does a very good job within the limits of its resources.

The objects of the Association, briefly, are to encourage the formation and development of sports and social clubs for the benefit of industry employees, and to organise competitions and other social activities.

A band of enthusiastic voluntary workers does a tremendous job assisting in the promotion of a wide range of events which includes competitions for cricket, football, golf, netball, swimming, table tennis, billiards, snooker and tennis, a motor rally treasure hunt, an amateur drama festival and the annual film ball, among other activities.

A number of firms within the industry, especially those with sports clubs, generously support FISA, but as is frequently the case with such organisations there are insufficient funds available to enable it to function as fully as desired. In particular, FISA would like to be able to assist smaller clubs by providing facilities and sports equipment, as well as aiding the formation of new clubs.

Although many firms in the industry have insufficient staff to warrant a sports club of their own, they can become members of FISA for a modest subscription of five guineas a year per 100 staff. In this way, they can assist FISA to develop facilities which their own staffs can enjoy.

It is a worthy contribution to a worthy cause.

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Long Shots

GOOD progress was made at last week's meeting of the joint CEA-KRS committee when the licensing conditions attached to the new standard contract were considered.

Agreement was reached on a number of outstanding points, I am told.

Now only a few items remain to be agreed and these will be considered at the next meeting following the August Bank Holiday.

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THE trade's sympathy goes to FBFM president Lord Archibald on the death last week-end of his wife, Lady Dorothy Archibald. They had been married 34 years.

Like her husband, Lady Archibald took a keen, active interest in politics. Twice—in 1945 and 1950—she was a Labour Party parliamentary candidate and from 1946 to 1959 was Labour member of the London County Council for South Battersea.

She will also be remembered as a keen social worker. During her life Lady Archibald was actively connected with a number of important committees and for the past few years had been a leading figure on the management committee of Three Counties Hospital at Arlesey.

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BRITISH production is at its summer peak, with, according to my studio correspondent, no fewer than 15 top features on the floor, with others in final stages of completion.

The interest lies not so much in the quantity, but in the calibre of the pictures that figure in current production.

Among the important films on which shooting has recently been completed is Dimitri de Grunwald's production "The Millionairess," for 20th-Fox, which, of course, has in-built box-office values by virtue of the teaming of Sophia Loren with our own Peter Sellers.

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THE significance of the production credit is that Dimitri, well known to the production side of the business, if not to the industry at large, assumes for the first time the title of "executive producer."

He is, of course, the brother of "Tolly" de Grunwald, and the credit indeed signals the fact that the production is made under the banner of Anatole de Grunwald Ltd.

The production, for which Dimitri has full responsibility, also substantiates Tolly's promise that the company would not become moribund because he could not resist the offer which took him off to Hollywood.

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SINCE Dimitri joined Tolly in the production field, his keen business mind has been exercised to good effect in the role of the behind-the-scenes executive administrator for the de Grunwald enterprises.

Not only has he been closely associated with all of Tolly's feature productions; he has also figured prominently in the development of the associated company, Screenspace Ltd., which has won a big reputation as a producer of tv commercials.

Tolly's penchant for production quality in feature film making, which is shared by Dimitri, is reflected in the de Grunwald work in the tv commercials field where the absence of screen credits conceals from the outside world the creative and technical talent behind the actual making of the advertising films.

The flair is seen, for example, in the commercials for Camay, Schweppes, Murray Mints, Black Magic chocolates, Baby Cham, Guinness, Handy Andy and many of the Shell spots, which also demonstrate versatility in production techniques.

With Screenspace well established, and in the absence of Tolly, Dimitri's attention is now more directly focused upon feature production.

To follow "The Millionairess," he has several subjects in the formative stages which do not exclude the possibility of another picture with Sellers.

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DIMITRI subscribes to his brother's contention that the industry will not endure on gimmick, horror, and message films, or any other subjects which appeal only to segments of the public — even though such films may be profitable, within their limitations.

His preference is for subjects with the widest possible appeal, especially comedy or stories that are truly entertaining in the sense that they uplift rather than depress the audience.

In view of Dimitri's experience of sales promotion in tv commercials, it is not surprising to find that he holds strong views on the adequacy or inadequacy of film industry advertising and publicity, and the belief that the producer's task is not finished when the film is in the can.

I shall watch the progress of "The Millionairess" with more than passing interest.

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THE BRITISH production scene is enlivened by the effervescent enthusiasm of Helen Winston.

A Canadian, Helen has come to Britain via Hollywood and New York. She confesses, with disarming candour, that she once worked as a switch-board operator; that she was a starlet on contract to Metro, and that she has dabbled in many sides of the industry including distribution.

But more recently Helen has made her mark in New York as a producer of television spectaculars and documentaries which has earned for her three "Emmies," tv awards.

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MOTIVATED by an impulse or feminine intuition, if you like—similar to that which prompted her to leave Hollywood for New York, Helen suddenly decided to embark for London to try her luck with a six-year-old ambition to make her first feature film from a story outline which she had acquired from the husband of a friend.

Her dedication to the subject won the support of Jimmy Wallis of the ABPC Elstree Studios and later of Mike Frankovich of Columbia, after a tentative approach to the NFFC, which, she tells me, was ready to support the venture.

The outcome is "Hand in Hand," formerly

"The Star and the Cross," a location ...e, shooting on which has now been com... l.

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Helen's account, it is a story of consider... human appeal—a romance of two children, ... Jew and the other a Roman Catholic. ...heme, I gather, is controversial in that it ... to religious intolerance which manifests ...even in charming and generous people.

...e it is interesting to note that Helen's ...ated enthusiasm, and the script by Diana ...gan, secured authority for the filming of ...nces showing parts of the religious services ... Roman Catholic church and a Jewish ortho... ...ynagogue.

...e young stars of the picture are Loretta ... and Philip Needs, and adult roles are ...ed by John Gregson, Sybil Thorndike and ...ay Currie.

...hilip Leacock directed, with Freddie Young ...lighting cameraman, and Stanley Black, I am ...d. has composed and conducted an "inspired" ...sical score which has been described to me ... the best of his more recent work!

There is an air about this picture which sug...gests that everyone connected with it—artists, ...echnicians, religious consultants — enjoyed the ...xperience.

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HELEN, needless to say, perhaps, is confident. She is satisfied that Britain was the right back...ground for the story.

As the film was shot largely on location, the budget was relatively modest. But Helen states emphatically, that it could not have been made better with an extra £15,000.

Captivated by London, and its advantages as a film-making centre, Helen intends to stay. Already she is working on a "Tibby" Clarke comedy and a dramatic subject with a musical back...ground.

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THE effect of Columbia's policy of co-ordinat...ing its world-wide sales promotion activities under the direct control of Jonas Rosenfield, jr, the corporation's executive in charge of advertising, publicity and exploitation, was graphically demonstrated in London last week.

Rosenfield, who has been in London for con...ferences with the organisation's promotion and sales executives in Britain and on the Continent, introduced a special presentation, heralding "The New Era at Columbia," to exhibitors and pressmen at the U.S Embassy's private theatre in Grosvenor Square on Thursday.

The talk, illustrated by filmed material and slides, showed that Columbia is banging the big drum with unprecedented vigour, particularly for its three top bracket productions, William Goetz's "Song without End — the story of Franz Liszt," in which Dirk Bogarde plays the title role, "Pepe," starring Cantinflas, and Carl Foreman's much-publicised "The Guns of Navarone."

It was apparent that no avenue of possible exploitation is being left unexplored.

Wherever a film is being made under the corporation's banner, the campaign is opened with the initial announcement of production and is developed and expanded right through the production stages, up to the time of presenta...tion in cinemas throughout the world, as a con...tinuous operation under the direct supervision of the New York office.

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THE presentation was in the nature of a pro...gress report on what has been achieved on the three films now in various stages of production.

The campaigns embrace every facet of press publicity, including feature articles laying empha...sis on the star talents involved, the preparation of specially filmed television material during production trailers, international tie-ups and so on.

It is evident that a tremendous amount of effort is going into the campaigns and no expense is being spared to ensure world-wide awareness of the importance of the projects and of their inherent entertainment values.

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RALPH BROMHEAD, chairman of the CTBF, tells me that a substantial and welcome donation has been received through the efforts of Charles Brown, chairman of the London and Home Counties branch CEA, who is a keen supporter of the Fund.

Charles arranged collections at two of his London halls, the Cameo Poly and Cameo Royal which realised just over £315.

By arranging similar collections, the Cardiff CTBF committee has raised £1,350 and the Newcastle committee has sent a cheque for £198 from collections made in cinemas in that area.

These examples show what can be achieved with a little effort, and it cannot be emphasised too strongly that the CTBF needs all the support it can get in these very difficult times.

Ralph Bromhead reminds me that there are available two excellent trailers, made through the kindness of Max Bygraves and Stanley Baker, which have proved to be very helpful in attract...ing public interest in the Fund.

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I SHALL be surprised if the Rank Pinewood production, "Doctor In Love" does not figure in the top six moneyspinners of the year, and I do not think I would be risking my money on a modest wager to support this contention.

It is commonplace to talk about record-breaking returns, but in the case of the premiere run at the Odeon, Leicester Square, Fred Thomas of Rank FD has taken the rare step of publishing the figures for the first seven days.

The admissions were 26,049 and the take £9,258.

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THE film was shown at a midnight preview at the Gaumont, Bournemouth, last week in aid of the Cinematograph Trade Benevolent Fund.

Not surprisingly, the special show was a great success; the theatre was filled to capacity with local trade personalities, civic dignitaries and other well known local people as well as holiday makers.

The preview was organised by the Hampshire and East Dorset branch of the CEA and was fully supported by CMA, with Charles Bushnell, the Bournemouth Odeon manager, representing the circuit on the organising committee.

One of the attractions of the show was the personal appearances of Reginald Beckwith, the eccentric dispenser in the film, and Moira Red...mond. Unfortunately, Gaumont manager E. Barry was ill, but relief manager Ken Watts ably stepped in to perform the introductions.

The modernised and re-equipped ABC Futurist, Liverpool, has been re-opened and is showing "Oklahoma!" in Todd-AO. Among those at the opening ceremony were: Mrs. W. Cartlidge, J. G. Power, the Lady Mayoress of Liverpool, Bill Cartlidge (asst. managing director, ABC), the Lord Mayor, Ald. J. Leslie Hughes, Kentish Barnes, the Earl and Countess of Sefton, and Mrs. Kentish Barnes

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THE Emil Wertheimer Trust Fund has donated a further gift, this time of £1,000, to Variety Club. Again, this is the result of negotiations carried through by Sam Eckman, Second-Assistant Chief Barker.

The money is to be used to establish a fourth mobile film service unit to provide free film shows for children in hospitals, orphanages, and residential schools in Scotland.

The previous gifts from the Wertheimer Trust Fund were for £5,000 and £2,000 and form part of the £18,000 donated by Variety Club to "Pathways," the Condover Hall Home for children who are both blind and deaf.

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CHANGE of address of Howard Cricks' company, renamed Technical and Export Publicity, from 122 to 101 Wardour Street, is a co-incidental return to familiar family ground.

Almost 50 years ago the new address was the headquarters of the firm of Cricks and Martin, of which Howard's father, a pioneer film pro...ducer, was managing director.

It was in the basement of 101 Wardour Street, in fact, that Howard, as a small boy, first learned to use a projector!

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MICHAEL GREEN, Joe Vegoda's partner in Regal Films, left for a business trip to the U.S on Wednesday.

He is expected to be away about two weeks and will be staying in New York.

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COLUMBIA'S circuits manager Geoffrey Manning, who has been ill for the past few weeks, asks me to convey thanks to those who have written to him and for their kind wishes.

He promises a personal reply when he is res...tored to good health.—**The Stroller.**

News of the Week

High Court ruling will limit producers' insurance claims

IF THE negative of a film is lost or stolen, the producer can claim on insurance only the commercial value of the film at the date of the loss, and not the amount which had been spent or would be required to re-shoot.

This important ruling was contained in the judgment given by Mr. Justice Winn in the High Court last week for Richard Aubrey Film Productions Ltd., in its insurance claim arising out of the theft of 40,000 to 50,000 feet of unedited negative—the complete comedy feature film "Dicky."

His Lordship said he thought the right amount to be recovered under the policy was £15,300, as against the maximum cover of £18,000.

He had been told that the film was stolen from a locked van parked outside a Northamptonshire hotel on a night in 1957 when the rushes were being driven from the Wrexham studios to London for final editing and processing.

The film company sued Ernest Betts Graham, a Lloyd's underwriter, for his share of the £18,000. Defendant contested the claim.

Richard Aubrey, who wrote, produced and directed the film, and acted the title role, is the managing director of the plaintiff company.

The judge said the representative underwriter had put Mr. Aubrey to strict proof of the theft, although it had become clear during the hearing that defendant made no imputation, allegation or suggestion of fraud of any character against the plaintiff company, or anyone connected with it.

His lordship held that the negatives had been stolen, and there was no hope of them ever being recovered.

Commercial value

The money due under the policy was an amount representative of the commercial value of the film at the date of the loss and not the amount which had been spent or would be required to re-shoot.

"Reading between the lines," said his lordship, "I judge that probably the majority of film producers and production companies have the belief—which I am sorry to say I have to regard as an illusion—that if they lost their sole negative they would get under their insurance, almost automatically, the cost of re-shooting what they had lost. I think it is important that it should be realised that in law, at any rate on my view of it, the cost incurred or the cost of re-shooting is not a measure of the amount recoverable on a policy like this."

What would a person be prepared to pay for "Dicky" on the day of the theft? His lordship bore in mind that editing, dubbing and so on had still to be completed, which he thought would have cost £3,000 and "there is many a slip between camera and screen."

There would be judgment for the plaintiff company, with costs, for such a percentage of £15,300 as represented the defendant's share, with interest at four-and-a-half per cent. from the date of the theft until that day.

Arthur Watkins is new IFFPA president

BFPA president Arthur Watkins has been elected president of the International Federation of Film Producers' Associations. He succeeds J. P. Frogerais (France), who has been president for the past four years.

The federation's general assembly has also elected Dr. Oscar Duby (Switzerland) to succeed M. Fournier (France) as secretary-general of the IFFPA.

Variety Club sponsors a Silver Mile

A BRIGHTON and Hove Silver Mile—a mile of silver coins to be laid by the public—is being sponsored by the Variety Club of Great Britain at the resort during the peak holiday season from July 29 to August 7.

In aid of children's charities, it will take the form of a competition between Brighton and Hove—the winners being the first to complete half a mile of coins. It is estimated that, in good weather, the silver mile could raise between £3,000 and £6,000.

Arranged with the full support of the Brighton and Hove corporations, the mayors of both municipalities have been invited by Chief Barker Monty M. Berman to attend the launching.

A committee, headed by James Carreras and Cecil Foster Kemp, has invited a number of stars to take part in the opening and throughout the week. Among those who have so far accepted are Ian Carmichael, Frankie Vaughan, Stanley Baker, Sylvia Syms, Richard Hearne, Gilbert Harding, Anna Neagle, Ronnie Carroll, Millicent Martin, Ronald Shiner, George Baker, Donald Sinden, Donald Pleasance, Bill Owen, Alan White, Cardew Robinson, John Turner and Jack Train.

Local cinemas are co-operating by screening trailers and showing posters and cards and local theatres have agreed to show slides advertising the event.

The Oxford and Bermondsey Club, which last November benefited to the extent of almost £3,000 as a result of a Variety Club sponsored premiere of "Tommy the Toreador," at the Regal, Old Kent Road, are to be given another Variety premiere at the same theatre.

The presentation is to take place on Sunday, December 11. The film to be screened will be announced soon.

Past Chief Barker Jack Goodlatte has given the Regal cinema for the evening.

'NUN'S STORY' BACK IN WEST END

"The Nun's Story" returns to the Warner Theatre, Leicester Square, next Thursday—exactly nine months after ending its long run there. It will play a limited second season in response to public request.

The Fred Zinneman feature will be exhibited for the first time at normal prices and at continuous performances. Since it opened at the Warner in July last year and played to full houses for 15 weeks, the picture has enjoyed a hard-ticket run in every major city—and some smaller towns—in the British Isles. It has still to go on general release.

Not only is the company taking a most unusual step in bringing a picture back to the West End more than a year after its premiere but it is holding two special press shows for the London critics before the opening.

Nine British actors win festival awards

LAURENCE OLIVIER has been awarded the Best Actor award for his performance in Bryanston Films' "The Entertainer," at the Karlovy Vary, Czechoslovakia, festival.

The film, which opens at the Odeon, Marble Arch, today, Thursday, was given an enthusiastic reception at the festival and played to a capacity audience when it was screened again by popular demand the following day.

Afterwards critics rated the film as being among the most significant shown at the festival.

Maxwell Setton, managing director of Bryanston Films, who attended to introduce the film, was accompanied by Victor Hoare, managing director of Lion International Films, which controls its overseas distribution.

Winning of the Best Actor prize by Allied Film Makers' "League of Gentlemen" at the San Sebastian festival marks the third festival this season at which FBFM-member films have been honoured.

The award, made to all the principal actors in the film—Jack Hawkins, Nigel Patrick, Richard Attenborough, Bryan Forbes, Roger Livesey, Kieron Moore, Terence Alexander and Norman Bird—was presented to Richard Attenborough.

Award for the best film went to the Czechoslovak entry, "Romeo and Juliet and the Shadows."

Joanne Woodward won the prize for the best actress for her performance in "The Fugitive Kind."

Rank decision on pension provision

THE Rank Organisation states that it has considered the provisions and implications of the National Insurance Act, 1959, which is due to

PROSPER WITH ANGLO!

co ito operation in April, 1961, particularly
in rd to the option available to employers
to ntract out" of the Graduated Pension
P on for employees earning £9 per week and
o

s decided that, in the best interests of all,
it d be best for the Group not to exercise
th ion but to remain within the Act.

L erpool news

th atre reopens

Tatler News Theatre, Church Street,
l ool re-opened on Saturday.
e the fire which destroyed a near-by big
mental store, about a month ago, the
a had been closed because demolition work
side street prevented the emergency exits
e Tatler from being used.

Big 'Huckleberry Finn' photo contest

THE London *Sunday Graphic* is inviting readers to submit photographs of boys in action trying to emulate Huckleberry Finn in a nation-wide contest to tie-up with the release in this country of MGM's Sam Goldwyn, Jr. production of "The Adventures of Huckleberry Finn."

The contest has already started, and between now and the end of August, the *Sunday Graphic* will print a selection of readers' pictures on the adventure theme.

The prizes, donated by MGM, ABC and Johnson's of Hendon, the photographic firm, include a first prize of £100 in cash, plus a Fumig Servomatic 8mm. Cine Camera and a Fumig P8M 8mm. projector; and £50 in cash, plus a Voigtlander Vito C 35mm. Camera for 2nd prize. Third prize is £25 in cash, and 20 runners-up will each win a Jumbo 22 viewer. The sender of each photograph published will receive £5.

"The Adventures of Huckleberry Finn" will be generally released on the ABC circuit on August 15. The *Sunday Graphic* is supporting the scheme with 2,000 window bills and 10,000 news posters about the contest, and theatres playing the picture will get a supply of these for local distribution.

BFI books a Joseph Mankiewicz season

AMERICAN director, Joseph L. Mankiewicz, is being honoured by a special tribute season of his films presented at the National Film Theatre.

The Mankiewicz season began on July 19 and continues until August 21, during which time five of his best pictures will be shown.

They are, "All About Eve," made in 1950 with Bette Davis, Anne Baxter, George Sanders and Celeste Holm starred; "Julius Caesar," with Marlon Brando, John Gielgud and James Mason, first seen in 1950; "A Letter to Three Wives," starring Jeanne Crain, Linda Darnell, Ann Sothern, Paul Douglas and Kirk Douglas in 1949; the James Mason-Danielle Darrieux-Michael Rennie starring thriller of 1952, "Five Fingers," and "No Way Out," with Richard Widmark, Linda Darnell and Sidney Poitier, made in 1950.

Joseph Mankiewicz's latest picture for 20th Century-Fox "Suddenly, Last Summer" is now in its third month at the Columbia Theatre, and in its fifth week in Manchester. It stars Elizabeth Taylor, Montgomery Clift and Katherine Hepburn.

One of the pictures chosen to represent the "new wave" in Hollywood at the British Film Institute's summer season in the National Film Theatre, is "Murder By Contract," Leon Chooluck's off-beat production for Columbia release.

"Murder By Contract," starring Vince Edwards, is directed by Irving Lerner and written by Ben Simcoe.

It will form part of the programme billed as "Beat, Square and Cool," which will run at the National Film Theatre this summer, and will be screened on August 9, 10 and 11.

'HERCULES UNCHAINED' CONTEST STARTS ON JULY 31

The "Hercules Unchained" showmanship contest, sponsored by Joseph Levine and Warner-Pathe in association with KINE. starts on July 31—the date the film begins its blanket release.

The competition is in two sections—one for ABC managers and the other for independent theatres.

In the section for ABC managers, first prize will be a holiday in New York, including air travel and first-class hotel accommodation, for the winning manager and his wife. Second prize will be £100 in cash and third prize £50 in cash.

In addition there will be six runners-up prizes of £25 and eight of £15. There will also be a special prize of £25 for the district manager of the winning theatre.

Prizes in the section for independent cinemas are the same, except for the £25 district manager's prize.

Closing date for the contest as far as ABC managers are concerned will be 14 days after the conclusion of the last booking on the circuit. This means that each manager must submit his campaign through the normal way to ABC's offices at 30-31 Golden Square, London, W.1, as soon as possible at the end of his run.

It will not be necessary to compile a duplicate campaign for entry in the competition. Entries will be marked for the ABC 1960 Publicity contest and then filed for submission on the closing date of the "Hercules" contest to the judging panel, which will consist of W. G. Altria, Editor of KINE.; Frank Hazell, KINE. Showman; Leonard Sampson, Warner-Pathe director of publicity; and D. A. C. Ewin of ABC.

In the independent theatres section, entries should be sent to the manager of the exploitation department of Warner-Pathe, marked "Hercules Unchained" contest. The judging panel in this section is the same as for ABC managers, with the exception of D. A. C. Ewin.

Rules of the contest state, also, that details of exploitation on the campaign report must be factual and precise and that no regular theatre advertisement or those taken and paid for 100 per cent. by the renter should be included.

Evidence of exploitation—press cuttings, photographs, displays, handbills, etc.—must be stapled underneath the campaign report and the cost of the campaign must be entered at the bottom of the report.

Points will be awarded under the following headings:—

Press: Free editorial, blocks, contests, composite pages.

Theatres: Foyer and front-of-house displays.

Street stunts: Originality.

National tie-ups: The extent to which tie-ups are elaborated.

It is pointed out that marks will not be given so much for costly campaigns as for extensive and effective exploitation which costs little or nothing.

All theatres—large or small—will have an equal chance to win the major prizes. And consideration will be given to theatres having little opportunity for extensive press coverage due to unco-operative newspapers or where the situation makes publicity more difficult.

Liszt story premiere on September 5

WILLIAM GOETZ'S CinemaScope-Technicolor production for Columbia, "Song Without End: The Story of Franz Liszt," will be given its British premiere at the Columbia, Shaftesbury Avenue, on September 5.

After the opening, it will continue at the Columbia for a special season on a reserved seat basis with two performances a day and a matinee on Saturdays.

BFFA allocation

THE eighth interim allocation of the British Film Fund Agency for the third year will be at the rate of 40 per cent—and not at 43 per cent as reported in last week's KINE.

Cross-Channel change

TO offer better facilities for clients, and to accommodate a larger staff, Cross-Channel Film Distributors has doubled its office space at 93-95 Wardour Street, and is now on the third and fourth floors.

Tony Tenser has been appointed public relations officer by Lee Stierli and Brian Sammes. His address is now 62, Old Compton Street, W.1.

Publicity appointment

CANADIAN Robert Giles, who has been working for MGM on special promotion for "Gigi" and "Ben-Hur," has been appointed publicity manager for Miracle Films.

This week Mr. Giles also celebrated an addition to his family—a son.

continued on page 26

TECHNIRAMA
THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

World Markets

Drive-ins are the favourites with the family audiences

NEW YORK.—A higher percentage of young adults in the 20-34 year class go to drive-ins than to conventional theatres. These are the results of a survey conducted by Northwestern University for the Theatre-screen Advertising Bureau, which claims that half of the families in the U.S have members who attended drive-ins during the six-month study.

These results were compared with the study made by the Opinion Research Corporation of Princeton, NJ. for the Motion Picture Association of America in late 1957 which covered drive-ins, but was primarily interested in conventional theatres. The TSBA study was solely on drive-ins.

The MPAA study showed that 52 per cent. of cinema audiences came from the under 19 class and 33 per cent. from the 20-39 group.

The TSBA figures show 47 per cent. came from under 19 years of age and 38 per cent. came from the 20-34 year bracket.

With only 15 per cent. of the patronage coming from the over-35-year-old group, the drive-in figures from TSBA lend credence to the feeling that the drive-in primarily draws a family audience and in major proportion from the younger married group with children.

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AT THE end of 1958, there were 16,354 motion picture theatres in the United States, of which 12,291 were conventional theatres and 4,063 were drive-ins.

These are the consolidated findings of the Bureau of the Census of the U.S Department of Commerce, in its 1958 Census of Business, just released. The quadrennial census, accepted as the most accurate survey due to lack of industry-compiled statistics, will, for the next several years, provide the basic figures most statisticians will use.

Employment statistics were also presented as follows: Production-distribution services employed 53,569 employees; theatres had 142,600 workers of which 117,587 worked for conventional theatres, and 25,013 were employed by drive-in theatres.

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ERIC JOHNSTON, president of the Motion Picture Association of America, upon his return from a trip abroad indicated that the future would see better product and more impressive films as a result of increases in co-production and film-making abroad.

He admitted pay-TV could be quite an influence in the industry's future and it should be watched. Possibly, he said, this medium could be used in theatre exhibition and this could change cinema operation as it is constituted today.

Mr. Johnston hoped French currency restrictions would soon be lifted and he had the same hopes for Italy as well. He expressed satisfaction with the progress of the cultural exchange programme as regards films between the U.S and the USSR, noting that large audiences were seeing American films and payments by the Russians have been prompt.

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THE Independent Theatre Owners Association of New York has voted to back the production plans of the American Congress of Exhibitors which seeks to set up a picture-making company to relieve the product shortage.

The ITOA pledged financial support and recommended other exhibitors to give similar support and encouragement. ACE leaders were praised for their "courage, foresight and resourcefulness in meeting the crisis." Organisation president Harry Brandt called the move "the last chance exhibitors would have to get a reprieve for themselves from going out of business."

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ABRAM F. MYERS, general counsel and board chairman of the Allied States Association of Motion Pictures Exhibitors, has resigned both posts, effective immediately. He had previously announced last year that he intended to step down this summer.

At the request of Mr. Myers, a committee was named to confer with him in regard to his retirement and to plan for carrying on the Association thereafter. On the committee are president Al Myrick, Jack Kirsch, Ben Marcus and Trueman Rembusch.

The committee expressed its deep regret that Allied must lose the services of the man who has been its guiding spirit for 31 years, and it exhorted Myers to continue as general counsel and consultant, with a Washington office, at least during the transition from the organisation as it has functioned for more than three decades to such new order as the board may establish.

A board meeting will be held in August which time the committee will submit its suggestions.

Mr. Myers, now 70 years old, expects to tour Europe in the autumn and then take things easy.

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THE resignation of Norbert T. Auerbach, continental supervisor for Columbia Pictures International, was announced by executive vice-president Mo Rothman. The resignation was "under the most friendly circumstances" with Mr. Auerbach relinquishing his post solely for personal reasons in order to join his father, Jo Auerbach, and share the responsibilities of the latter's film enterprises.

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B. B. KAHANE, president of the MM Academy of Arts and Sciences, has said that the major companies will not participate in sponsorship of the Academy Awards next year, according to Eric Johnston, who relayed the information to him following a meeting of major company top executives.

Mr. Kahane stated that this means that the Academy will be compelled to seek a commercial sponsor for the show next Spring. He regretted the decision by the industry not to sponsor the most popular show in the world.—**Mel Konecoff.**

European committee to discuss 'problems'

BONN.—A "European Film Committee" was formed by delegates from the French, Italian and West German film industries during the recent Berlin Film Festival. This committee is planned as a platform for the discussion of problems arising from the introduction of the European Common Market in the motion picture field.

Delegates meeting in Berlin were J. P. Frogerais, France, Dr. Eitel Monaco, Italy, and Dr. Schwerin, West Germany. The three delegates in a statement said that they plan to introduce a policy of co-operation; Benelux countries Holland, Belgium and Luxembourg were invited to join the committee.

A Working Group of the European Film Committee is set to meet on September 2 to 4, this year, in Venice.

There has been a strong feeling in German industry circles, that the three Continental industries need a strong representation at ECM level as more and more decisions in the film field are shifted from the national level to the supranational level of the different ECM institutions already in operation.

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THE Foreign Trade Committee of the West German Bundestag (Lower House) has accepted

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osal by the government to introduce a quota regulation for the import of motion pictures. The quota will not nto effect until the government declares of emergency for the domestic German picture production industry. The final nce of the standby quota by the ag is now a mere matter of procedure.

is little chance, however, that the pre- erman Government will apply the quota as the current status of the local industry kept. A more critical period is expected at three or four years from now when the of television will have reached its full

arliamentary discussion of the motion industry's status at that time might post- the introduction of import restrictions for r period of several months. How the y quota will be adapted to West any's commitments within the ECM is still er question that is unsolved at the moment.

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ONLY 120 Hollywood feature films were brought into West Germany during the 1959-1960 season, according to local reports. This is in contrast to the previous voluntary ceiling of 200 Hollywood features set under a gentlemen's agreement between the West German government and the American industry.

The ceiling of 200 Hollywood feature films was removed a short time ago against the protest from local German industry circles, which argued that some 1,000 to 2,000 old American features would "flood" the German market if all import restrictions were removed.

Instead the flow of new Hollywood pictures has been slowing down. The current 1959-1960 total of 120 features is subject to correction because, at the end of the season, judging after what happened during the recent years, American companies will bring another important batch of pictures to Germany.

There is little chance, however, that with these additions the previous level of 200 MPEA pictures (plus some 40 independent features) will be reached during the remainder of the 1959-1960 season or during any of the following seasons.

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TWELVE key West German cities will get Cinerama, according to plans by Wolf-Dieter Von Stein, director general of Deutsche Cinerama GmbH. An all-German Cinerama projection system has been installed at Sportpalast, West Berlin, at a cost of 350,000 deutschmarks (or about $80,000). The Berlin Cinerama screen is 84ft. wide and 29ft. high. Sportpalast has a seating capacity of 2,200. There is a special control desk located near the screen. An eight-channel sound system is another special feature. —**Gustav Genschow.**

World-wide interest in Cork Festival

DUBLIN.—Dermot Breen, organiser of the Cork International Film Festival, reports that although the closing date is not until August 15 entries have already been received in the competition section (covering shorts, documentaries and cartoons) from Denmark, India, Ireland, Japan, Malaya, New Zealand, Poland and the USA. Canada, Czechoslovakia, France, Germany, Great Britain, Italy and Sweden have also indicated their intention of participating with feature films, shorts and the personal appearances of stars.

Poland, according to Jerry Bessak, president of the film section of the Polish Society of the Incorporated Arts, will be sending three new feature films, three shorts and cartoons as well as three films made by students of the Polish Film School. This is a special presentation under the title of "The Post-War Polish Cinema."

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THE presence in Ireland on holiday of Charles Chaplin has stimulated interest in "The Chaplin Revue," now being shown to big business at the Metropole.

Poor weather has contributed substantially to the box-office during recent weeks and it is not unlikely that some of the English tourists, deprived of their evenings watching television, are re-discovering the pleasures of the cinema in Ireland, where there is a lack of other entertainments on wet evenings.—**Maxwell Sweeney.**

Renters are facing a veto paradox

BELFAST. — Londonderry Corporation has decided that "The Trials of Oscar Wilde" will not be screened in Londonderry.

Only a few weeks ago the Corporation decided not to permit the public showing of the rival film, "Oscar Wilde."

After the Corporation had seen "The Trials of Oscar Wilde" Councillor A. McCartney proposed that the film should be permitted to be screened "on the clear understanding that persons under 16 years of age would not be admitted."

This proposal was defeated on a show of hands.

This new decision by the Londonderry Corporation underlines the paradoxical "censorship" situation which film renters must face in Northern Ireland.

Belfast and Londonderry can be said to be almost equally strict in their attitude to the censorship of films—but they reserve their disapproval for different films.

For example "The Trials" and "Oscar Wilde" were both shown—without comment—in Belfast. But another film—"The Rising of the Moon"—was at first banned in the capital and it was left to Londonderry to give it its first major showing.

On the "Irish political" plane, Belfast is undoubtedly more sensitive: on "moral" issues Londonderry, like Dublin, is all too ready to "ban."—**S. Gordon Duffield.**

'Scoundrels' makes a hit in America

FOLLOWING recent news of its successful "sneak preview" in New York, "School for Scoundrels" has opened to first-class business on its American premiere run at the Sutton Theatre, New York.

A cable to Macgregor Scott, manager director of Associated British-Pathe, describes the opening business as highly encouraging and states that audience reaction has been excellent.

Meanwhile, the film, starring Terry-Thomas, Ian Carmichael, Alistair Sim, and Janette Scott, continues to register outstanding receipts on its British showings and is certain to be among the year's biggest grossers, the company states.

"School for Scoundrels," a Hal Chester production made at Associated British Elstree Studios is released by Warner Bros. in most overseas territories.

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Bellboy, The (Paramount)—U.S	**72 min. (U)**	Jerry Lewis Alex Gerry Bob Clayton	Crazy comedy illustrating a zealous, but blundering hotel page-boy's diary. Story non-existent and feminine interest negligible, but Jerry Lewis tireless, gags evergreen, dialogue commendably economic, and settings both authentic and lush	**Happy-go-lucky star comedy "double bill," with particular appeal to youngsters (CC)**
***†Hello London (Regal)—British**	**78 min. (U)**	Sonja Henie Michael Wilding Eunice Gayson	Eastman Color comedy, with music, song, dance and ice rink divertissement, embracing tour of London. Tale scrappy, but leading players resourceful, guest artists popular, tunes catchy and staging polished	**Acceptable title and star "quota" (CC)**
†Lost World, The (20th Century-Fox)—U.S	**98 min. (—)**	Michael Rennie Jill St. John Claude Rains	Hectic horror-comic, photographed in CinemaScope and De Luxe Colour, freely adapted from Conan Doyle's famous novel, covering modern expedition into remote dinosaur-ridden South America. Yarn wildly extravagant and acting and direction uneven, but humour hearty, romance disarmingly dizzy, thrills spectacular and camera work brilliant	**Very good title and star novelty booking (C)**
†Pollyanna (Disney)—U.S	**134 min. (U)**	Hayley Mills Jane Wyman Richard Egan	Technicolor turn-of-the-century small-town comedy melodrama, based on Eleanor H. Porter's long-term best-seller about an orphan girl who brings happiness to many. Story wholesome, Hayley Mills irresistible as heroine, support hand-picked, fun warm, sentiment delightfully nostalgic, backgrounds picturesque and photography first-class	**Excellent popular and family entertainment (CC**

Chapter Play

Ali and the Camel	**8 episodes of approx. 17 min. each (U)**	Mohamed Rifai Alan Rodman Abdul Daabub	Children's adventure story set in the Middle East, dealing with an Arab boy and his talking camel who outwit jewel thieves. Story exciting, backgrounds exotic, colour delightful, camel compelling and direction excellent	**First-class children's serial (CC)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
*BRITISH QUOTA PICTURE †IN COLOUR

Pollyanna

Disney. American (U). Photographed in Technicolor. Directed by David Swift. Featuring Hayley Mills, Jane Wyman and Richard Egan. 12,099 *feet. Release not fixed*

DELIGHTFUL turn-of-the-century small town sentimental comedy melodrama, adapted from Eleanor H. Porter's long-term best-seller. Dipped in glorious Technicolor, it concerns an orphan who is adopted by a rich, domineering aunt, but eventually softens her "benefactor" and also converts the rest of the community to her own sunny philosophy. The story is transparent, with slightly outsize characters, but captivating Hayley Mills, ably supported, cleverly handles its enchanting make-believe, against nostalgically compelling interiors and exteriors. Artfully putting back the clock, it gives both the young and the old a chance to sample life in a period when the privileged and underprivileged kept their distance, but seldom allowed the gap to show. Excellent popular and family entertainment.

Story.—Pollyanna, a twelve-year-old orphan, goes to live with her austere aunt, Polly Harrington, wealthy, unbending leader of a small town. Aunt Polly strongly upholds and influences Paul Ford, a hellfire preacher, but stubbornly opposes Karl Warren, the mayor, who wants to build a new orphanage. Pollyanne soon wins most hearts, including those of Nancy Furman, Aunt Polly's maid, Mr. Pendergast, a moneyed recluse, Mrs. Snow, an eccentric hypochondriac, and Jimmy Bean, a nervous orphan, through her infectious gaiety. Later, Pollyanna convinces Ford that his fire-and-brimstone sermons are outmoded, and he and Edmond, Aunt Polly's former beau, now a successful surgeon, help Karl organise a bazaar to raise funds for the orphanage. Aunt Polly, aloof and indignant warns Pollyanna against visiting the bazaar, but Pollyanna defies her. Pollyanna falls climbing back into her room, is paralysed and, for the first time, depressed. Aunt Polly, however, suddenly becomes human and is reconciled to Edmond. The pair then see that Pollyanna, happy again, undergoes an operation, which is clearly destined for success.

Production.—The picture never lets its little heroine out of its sight, yet cunningly directs its appeal to both sexes and all ages. Hayley Mills gives a charming, completely unaffected and enormously ingratiating portrayal as Pollyanna. She gets under the skin of her part and persuades the audience, as well as the play's other characters, that it's good will and laughter that make the world go round. Kevin Corcoran is natural as Jimmy; Jane Wyman registers as the inhibited Aunt Polly; Richard Egan has a way with him as Edmond; Karl Malden impresses as the Reverend Ford, whose terror of Aunt Polly only equalled by his fear of the Lord; Nancy Olsen pleases as Nancy; and Adolphe Menjou and Agnes Moorehead contribute marvellous cameos as the potty Pendergast and the pill-swallowing Mrs. Snow respectively. Needless to say, treacle cements the comedy and drama, but neither is bogged down in sentiment. The friendship between Pollyanna and Jimmy, Aunt Polly's metamorphosis, the Reverend Ford's "conversion," fun below stairs, high jinks at the bazaar and Pollyanna's sensational tumble smoothly and logically dissolve into entertainment that enchants and endears. In short, "Pollyanna" is box-office from tip to toe.

Points of Appeal.—Jolly and touching tale, out of this world performance by Hayley Mills, popular and talented co-stars, shrewd direction, escapist atmosphere, Technicolor and U certificate.

continued on page 19

Your Films

by JOSH BILLINGS

West End

Last week I mentioned that "In The Nick" [illegible]bia—CinemaScope—British), the War-[illegible] "big house" comedy extravaganza, co-[illegible]g Anthony Newley, Anne Aubrey and [illegible] Winters, had turned up on release. Talk-[illegible] Ken Hargreaves, he told me that the film got seven marks in the CEA Film Report that the low rating (many exhibitors won't [illegible] at a picture unless it wins at least eight [illegible]s) has cost "In The Nick" quite a few [illegible] kings. Anglo Amalgamated's "Goliath And [illegible] Barbarians" and "Sign Of The Gladia-[illegible]" merely received 6¾ and 7½, respectively, yet [illegible]th are taking terrific money. What Nat Cohen [illegible]nd Stuart Levy said when they saw these assessments is best left to the imagination.

Why then does the CEA continue its much-[illegible]aligned marking system? Because it's used by exhibitors as a weapon to strike a hard bargain with the renters. The renters' only remedy is to see that their winners are given the widest possible publicity, and that's where the trade papers come in. Now I'll "mark your card."

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"THE APARTMENT" (United Artists—Panavision) got off to a terrific start at the Leicester Square Theatre. One or two critics carped on moral grounds, but the majority gave the comedy rave notices. I enjoyed every minute of it and am confident it has universal appeal. Incidentally, its opening weekend figures were not far short of those of its predecessor, "The Unforgiven" (United Artists—Panavision), and I don't have to remind you to what heights they soared. Go flat out for The Apartment"!

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THE pistol-packing pedants love nothing better than a sitting target, and in "Ice Palace" (Warner-Pathe) they certainly had one. This omnibus melodrama, based on Edna Ferber's best-seller, was made specifically for the masses, yet the scribes couldn't resist peppering it with cheap jibes. Happily their aim has not proved deadly. Far from it! "Ice Palace" is scoring fluently at the Warner Theatre.

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PARAMOUNT'S holiday "double bill," "The Bellboy" (American) and "Tarzan The Magnificent" (British), has definitely clicked at the Plaza. I can't say that the first-named, Jerry Lewis's latest comedy, split my sides, but I have manager Max Gayton's word that the cash customers are relishing it. Obviously, it's an "audience" film. The programme is now on release, but will stay at the Plaza until August 3. On August 4, "Psycho" (Paramount), Alfred Hitchcock's headline-hitting thriller, moves in. I understand nobody will be admitted to "Psycho" after the curtain's raised. If only this rule were enforced at trade, press and magazine shows!

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"DOCTOR IN LOVE" (Rank—British) is definitely a marvellous box-office pep pill. Audiences are swallowing it whole at the Odeon, Leicester Square, and nearly choking themselves with laughter. I was a little nervous of its ribaldry, but all fears have been completely dispelled. Believe it or not, the admissions to-date are comparable with those of a Cup Final.

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I HEAR very good accounts of "The Story Of Ruth" (Twentieth Century-Fox—CinemaScope), playing at the Carlton, Haymarket, and on release. "Ruth's" not gospel and never claimed to be, yet furnishes lofty and enthralling "Biblical" entertainment.

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"THE BRIDES OF DRACULA" (Rank-Universal—British) has been a big success at the Odeon, Marble Arch. The secret of the Hammer horrific formula is an ability to amuse and chill without the laughs taking the edge off thrills. Jimmy Carreras has an impressive line-up, but the film that intrigues me most is "The Two Faces Of Doctor Jekyll" (Columbia). One of the masses, I'm a sucker for wholesome horrific.

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ON THURSDAY, "The Gallant Hours" (United Artists), a hefty bit of recent American naval history," starring James Cagney, leaves the London Pavilion, where, contrary to most expectations, it's done extremely well. Its successor is "The Last Days Of Pompeii" (United Artists—Supertotalscope—Italian), grand hokum built round the mighty Steve (Mr. Universe) Reeves. It has an A certificate, but is, nevertheless, good holiday fare.

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"VILLAGE OF THE DAMNED" (MGM—Metroscope—British) continues to coin money at the Ritz. The science-fiction thriller was originally booked for three weeks, but is now entering its seventh! What's doing the trick? Its artfully built-in feminine interest.

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I PASSED the Columbia Theatre, Shaftesbury Avenue, the other evening and was shouldered into the road by a lengthy queue, waiting patiently to see "Suddenly, Last Summer" (Columbia—British). The success of the X certificate opus is as sensational as its pathological theme. By the way, it goes out on September 12, and can hardly fail to cash in.

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"SONS AND LOVERS" (Twentieth Century-Fox—CinemaScope—British) has found a new home, following its highly profitable run at the Carlton, Haymarket. It's at the Rialto, Coventry Street, and, although also playing the suburbs, doing excellent business.

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AT THE end of the week, "Pollyanna" (Disney) goes to Studio One, Oxford Street, for a season. It follows "Kidnapped" (Disney—British), which really is a hit, and, unless I'm very much mistaken, will take the Oxford Street house by storm. Hayley Mills is wonderful in the name part.

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NO SIGNS of falling off are being shown by "The Trials of Oscar Wilde" (Eros—Super Technirama 70-British) at the Cameo-Poly, Regent Street. The X certificate offering is, of course, founded on fact and its superbly handled drama is making a deep impression on good and high class audiences.

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THE latest "fig leaf" offering, "The Nudist-Story" (Eros-British), goes on its winning way at the Cameo-Royal, Charing Cross Road. It's also being held over in Glasgow and Birmingham.

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"INDEPENDENTS" seeking a good "double bill" need not look beyond the Gala programme, "The Sins of Youth" (French) and "Travelling Light" (British). How long has it been at the Cinephone, Oxford Street? Sorry, my memory doesn't go back that far.

On release

"THE UNFORGIVEN" (United Artists—Panavision) had a terrific opening week in the suburbs, following its great run at the Leicester Square Theatre. I can't tell you how delighted I am to record the success of John Huston's western, particularly as many critics went out of their way to knock it. Incidentally, star Audrey Hepburn's son was born on the eve of the film's release and the wide publicity given this happy event couldn't have been more propitious.

continued on page 14

ADULTERY

Does a Frenchwoman consider Adultery necessary for a Happy Marriage?

SEE

LOVE AND THE FRENCHWOMAN

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A HOST OF STARS

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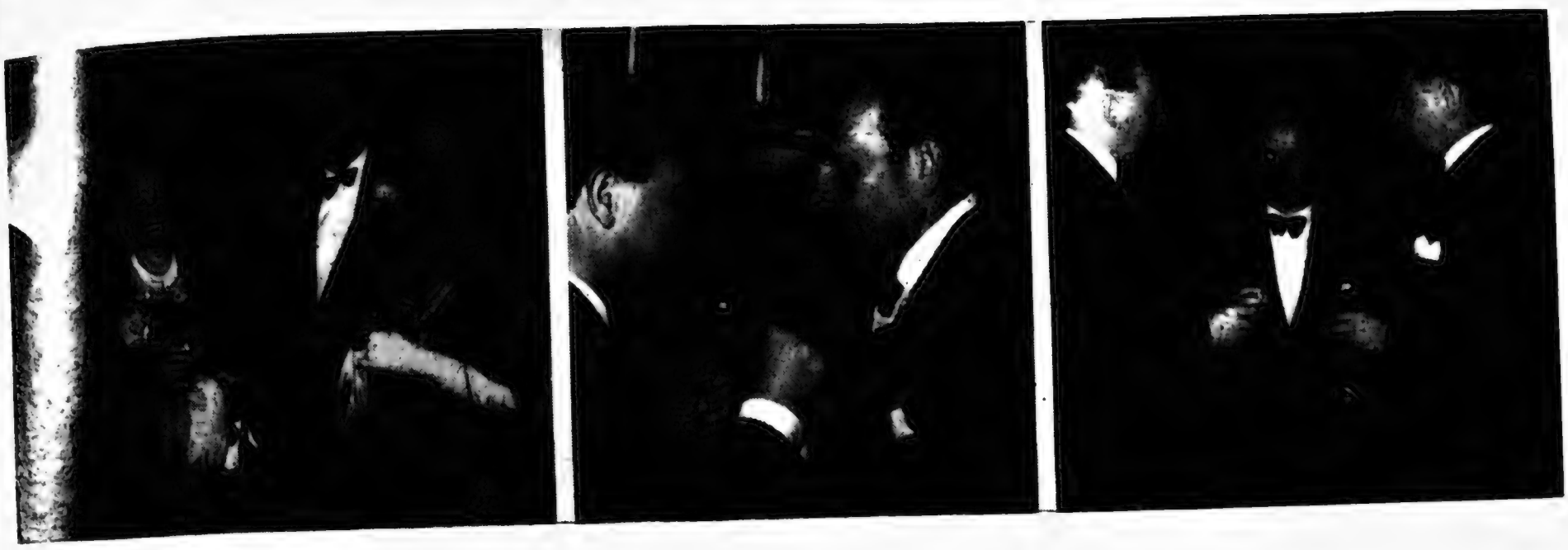
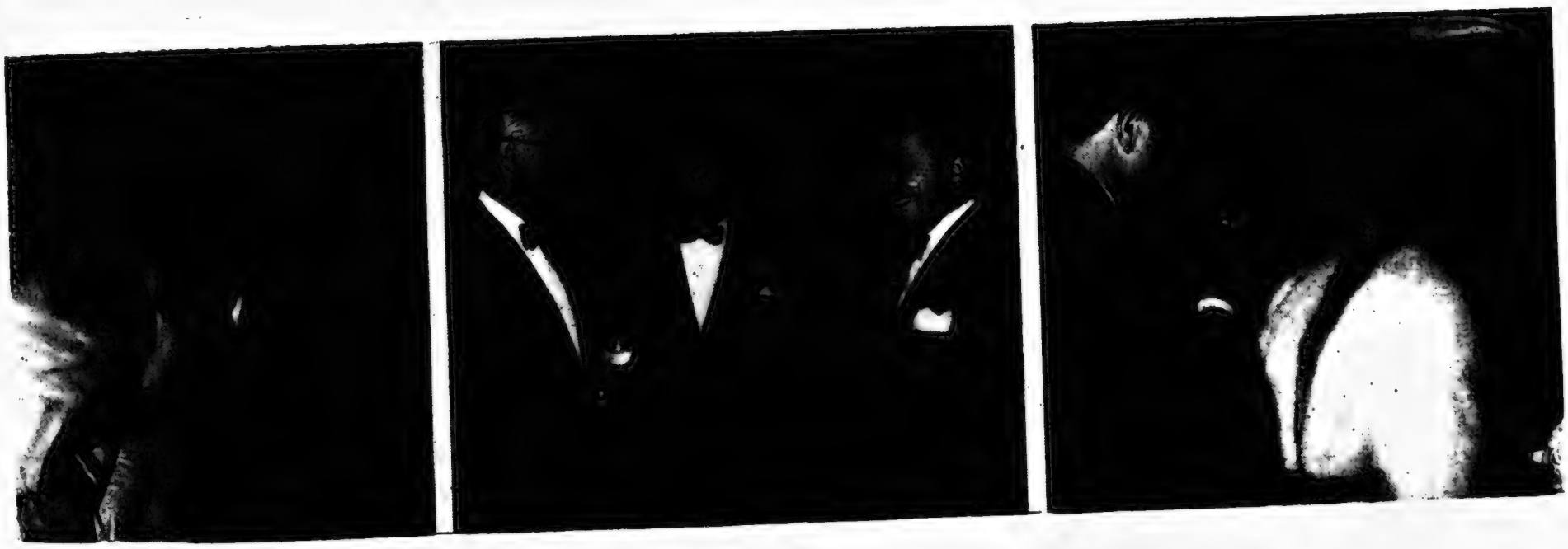
In the mink at Birmingham

World premiere of RFD's comedy " Make Mine Mink " was held at the Odeon, New Street, Birmingham. Stars, exhibitors, press and Rank Organisation executives as well as the Lord Mayor and Lady Mayoress of Birmingham (Ald. and Mrs. G. B. Boughton) attended. Twelve top models received guests in the foyer and presented the ladies with mink ear-rings. Right : E. Hainge (manager), the Lord and Lady Mayoress, F. L. Thomas and F. D. Russell-Roberts

Above : Mr. and Mrs. V. Chapman (Granada), Mr. and Mrs. G. King (Shipman and King) : Hattie Jacques and Fred Thomas ; Mrs. K. Jones, Mr. and Mrs. F. Holmes, K. Jones. Below : Terry-Thomas replying to the Lord Mayor's speech : Harold and Mrs. Boodson, T. Barrier, Mr. and Mrs. H. G. W. Farmer, Mr. and Mrs. V. Chapman : The Lord and Lady Mayoress with Terry-Thomas



Above: A. L. Endfield (" Birmingham Mail ") and his wife, with Hugh Stewart (producer of " Make Mine Mink ") and Elspeth Duxbury: Leslie Dunn (ATV) interviewing Terry-Thomas: Vic Powell, E. Sinclair and Fred Thomas



Above: Leslie Dunn interviews Billie Whitelaw: W. G. Altria (" Kine " editor), Harold Boodson, Fred Thomas: Leslie Dunn and Penny Morell.
Below: Mrs. H. Farmer, Mr. and Mrs. P. King, Harold and Mrs. Boodson: Athene Seyler and Hugh Stewart: the " Mink Models "

YOUR FILMS—contd. from page 11

THERE has been and still is a big demand for "Sons and Lovers" (Twentieth Century-Fox—CinemaScope—British). The screen version of D. H. Lawrence's book started excellently in North-West London, had another fine week in the North-East, and is now doing equally well "down South." It's attracting both sexes.

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THE already mentioned "In The Nick" (Columbia—CinemaScope—British) finished its London runs firmly on the right side. The comedy is also proving its worth in provincial situations, thanks to the growing popularity of its team.

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"THE SAVAGE INNOCENTS" (Rank—Technirama—British) has built up steadily. It is, perhaps, slightly more upper- and middle- than low-class in its appeal, but the overall take of the Eskimo epic to date is, I can assure you, not to be sneezed at.

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I CAN'T say I was very enthusiastic about "Five Branded Women" (Paramount), and the long-haired boys and girls either ignored or panned it. But be that as it may, the woman's war film has made a most promising start. It must be the stars and title.

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"WILD RIVER" (Twentieth Century Fox—CinemaScope) had a stormy passage. The film has human interest and spectacle, but for some reason or other it failed to attract the younger generation.

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THE Regal "X" certificate programme, "The Flesh And The Fiends" (British) and "Rififi And The Women" (French) didn't do at all badly. As I've said before, it definitely has sensational billing.

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"THE LAST VOYAGE" (MGM—CinemaScope), suspenseful maritime melodrama, with no little human interest, hasn't caught the tide. There's still time.

\+ + +

I CAN'T advise you to put your shirt on "Follow That Horse!" (Warner-Pathe—British) on its first week's showing. The comedy's found the going hard, but its chance may come when it gets in the long grass.

\+ + +

"SANDS OF THE DESERT" (Warner-Pathe-British), Charlie Drake's first starring comedy hit the jackpot in Blackpool. It begins its London rounds next Monday and the ABC boys greatly fancy it.

\+ + +

HAVING done a burster in Birmingham, "Make Mine Mink" (Rank—British) has set out to prove that its success was no fluke. Reports from pre-release spots are most favourable and it opened at the New Victoria, London, last Sunday to substantial money.

\+ + +

"LIGHT UP THE SKY" (British Lion—British) is being warmly received by considerable audiences in provincial key situations. It's a star-studded, down-to-earth Service comedy.

\+ + +

THE 35mm. version of "South Pacific" (Twentieth Century-Fox) is playing in many seaside towns. And are they coming for it. Lastly let me again point out that Anglo Amalgamated's "Goliath And The Barbarians" and "Sign Of The Gladiator" are cleaning up wherever shown. I know, I've seen the figures.

RENTERS' NEWS

They're rushing for original 'Hercules'

OWING to the success of "Hercules" throughout the country and the number of advertising campaigns being put behind the name, exhibitors are re-booking the original "Hercules," handled by Archway.

The Archway release of the film is booked solidly throughout August and looks like being booked throughout September, too.

"In fact," states the company, "it is taking so much money all over again that many exhibitors are calling it 'BEN-HURcules'."

Archway Films' latest independent release, "Slave Women of Corinth," in colour and wide screen, is also being well booked, reports Sydney Goodman, managing director of Archway.

Coupled with "Slave Women of Corinth" is the Parkside Production, "Just Joe," a domestic comedy featuring Leslie and Joan Randall.

Both films carry a U certificate.

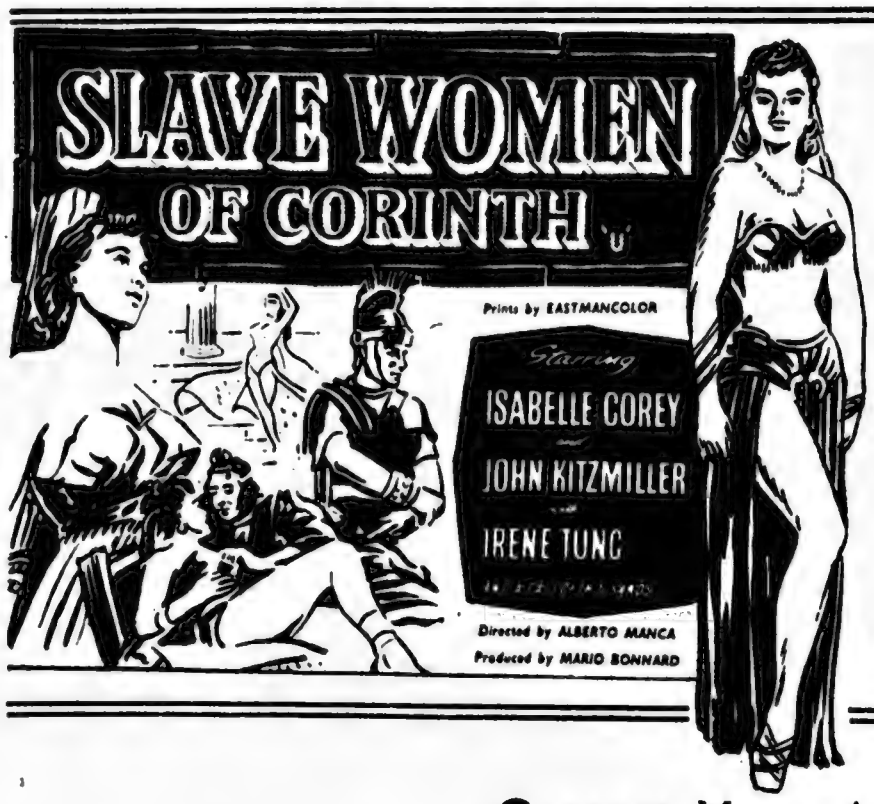
Key dates are already set for a number of situations including Brighton, Swansea, Cheltenham, Coventry, Portsmouth, Bristol, Plymouth, Birmingham, Liverpool, Derby, Nottingham and Edinburgh.

'The Last Train' gets ABC circuit release

"THE LAST TRAIN," latest in Anglo Amalgamated's Scotland Yard series, has been booked for an entire ABC Circuit release, commencing in North West London on August 22.

A Money-Making Independent Release—Available Now!

THE ALL 'U' FAMILY PROGRAMME!



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STUDIO REVIEW

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CONGRATULATIONS...

to Julian Wintle & Leslie Parkyn on
the completion of the new stage at
Beaconsfield Studios. We are proud
to be associated with them in the
production of top box-office winners
and of the fact that **THE MALPAS MYSTERY**
in our new EDGAR WALLACE series was
the first production on the new stage

NAT COHEN & STUART LEVY

CONGRATULATIONS ALSO...

on the production at Beaconsfield of
two of Anglo Amalgamated's biggest features

CIRCUS OF HORRORS
I PROMISE TO PAY *(in preparation)*

Julian Wintle & Leslie Parky
are seen showing
Nat Cohen & Stuart Levy
details of the new stage

ANGLO AMALGAMATED FILM DISTRIBUTORS LTD

EXPANSION AT BEACONSFIELD

On to the next stage

by JULIAN WINTLE and LESLIE PARKYN

KINE. STUDIO REVIEW

Supplement to "Kinematograph Weekly"

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WHEN, just over two years ago, we took over Beaconsfield Studios, we were looking forward to establishing our belief that by careful planning and a high degree of professionalism at each stage of production, we could keep our stage space continually occupied with films that were artistically satisfying and commercially profitable. This, we are happy to say, has been achieved.

From the first, however, we realised that in these days of high costs, and the attendant necessity for shorter schedules, a one-stage studio was not an economical proposition. We therefore set about planning a new sound stage to increase our capacity. This is now complete.

Although we now have twice the stage space, it has never been our intention to double up on our productions.

While the new stage has been designed as an integral production unit on its own, with its own power house, office accommodation and dressing rooms, the intention is to use the increased capacity for cross-building sets on a scale suitable to the bigger productions that we shall be undertaking in the future.

It also allows us further to streamline the change-over period between pictures, a factor which promises the time-saving necessary to achieve our target of six to seven major films a year.

The success of our earlier pictures, "Tiger Bay," "Blind Date," and more recently "Circus of Horrors" and "Never Let Go," has paved the way for the planning of a steady output of films in the future. In this we are fortunate to have been associated with two of the finest distribution organisations in the country, Rank Film Distributors and Anglo Amalgamated Film Distributors.

Without their help and support in the past, and their faith in, and encouragement for, our future product, we should not be in the happy position in which we find ourselves today.

Creative talent

It has always been our policy to let creative talent have its head, and here at Independent Artists we have set out to provide all the best facilities for producer/director teams to make pictures in the way in which they believe.

We shall continue to make a number of one-hour films, as we have in the past two years, for, quite apart from their popularity, they are an ideal training ground for new talent. Directors, screenwriters, editors of the future can be given their first chance. This is all part of our wish to build up at Beaconsfield a steady production line, with the finest talent and technicians engaged on films for the markets of the world.

Preparing

In so far as the present is concerned, we are preparing for immediate production "I Promise To Pay," a tough and dramatic crime story to be made for Anglo Amalgamated. From the book "Payroll" by Derek Bickerton, it brings together the same team that made "Circus Of Horrors": screenwriter George Baxt, producer Norman "Spike" Priggen, and director Sidney Hayers.

This will be followed by "The Innocent Gunman," a satirical comedy thriller from the novel by Jean Paul Lacroix. John Dighton has come over from Hollywood especially to write the script for this big international subject for Rank release, which will be produced by Peter de Sarigny and directed by John Guillermin.

David Storey's "This Sporting Life" will bring to the screen a strong emotional drama, set against the background of sport's chief box-office draw — Association Football.

And early next year we are looking forward to a return visit to Billy Smart's Circus for another picture embracing that gay, glittering world of life under the Big Top. Among other productions envisaged are "Frontiers Of Fear," "The Fast Lady" and "The Survival Man."

We have a full programme, and an exciting one and the new stage is now ready to play its part. But, despite our forward schedule, we are at all times happy to give consideration to worthwhile projects from producer/director teams.

Our thanks are due to those who have been responsible for the construction and equipping of this new addition to our production capacity, so important in the realisation of our express wish to make bigger and better pictures for the world market.

LESLIE PARKYN

JULIAN WINTLE

EXPANSION AT BEACONSFIELD

ALL UNDER ONE ROOF

Interior of the new stage at the Independent Artists studios

BEACONSFIELD'S new stage, both in intention and in concept, carries out the policy of Independent Artists to develop the production facilities of the studio in every logical way.

It opens the door to a faster and therefore more economical turn-over of feature production.

The new stage can, if necessary, be used as a self-contained unit, since along one side are dressing-rooms and unit offices.

The stage itself measures 80ft. x 50ft. and has a working height of 25ft. to the joists and top catwalk. The working gantry is 18ft. high. Cavity walls are built around steel stanchions except on the walls adjoining the offices, where there is a double cavity. The interior faces are insulated with Stellite mounted between battens, the whole covered with fireproof material secured at the bottom by perforated hardboard up to a height of 8ft., and above that wire netting.

The stage has two entrances, in the east and south walls. The lifting doors are in two sections, supplied by Hall Stage Equipment. Floors are solid tongued-and-grooved mounted on concrete.

The block of rooms alongside the stage comprises two star dressing rooms with baths and one without, make-up and hairdressing rooms, wardrobe room, and five offices. The corridor connecting the rooms leads directly on to the stage.

Heating systems

The stage is heated and ventilated by two 20kW blower fans and extractor fans in the apex of the roof. The rooms are heated by electrical convectors, and hot-water supplies are by Ascot heaters. This heating system saves labour costs on a central boiler installation. Sprinklers are fitted throughout.

Ample current is available—3,200 amps., supplied by transformers from the grid. The current is fed on to the stage through ten 500-amp. tapping points on the gantry. This arrangement minimises the number of cables on the floor. Wiring is by Troughton & Young, most of the equipment being G.E.C.

The whole of the lighting equipment is Mole-Richardson. The existing installation has been supplemented to bring the total number of units to 20 5K's, 93 2K's, 12 skypans and numerous smaller units. A Mole-Richardson boom is also installed.

Sound recording is by G.B.-Kalee. The actual recording gear for the whole studio is centralised, with connections to all three stages, and comprises three magnetic recorders and two re-recorders. For dubbing and re-recording the facilities of Anvil Films and the services of Ken Cameron and his crew are of course available.

For use on the new stage there are two Mitchell cameras, a Newall, and an Arriflex.

A corner of the canteen

One of the dressing rooms

The new power house is an addition to the existing facilities

INDEPENDENT ARTISTS
BEACONSFIELD STUDIOS

The Home of

BACHELOR OF HEARTS – VIOLENT MOMENT – WINTER QUARTERS – TIGER BAY
BREAKOUT – DEADLY RECORD – WHITE TRAP – BLIND DATE – DEVIL'S BAIT
KEEPING THE PEACE – CIRCUS OF HORRORS – OCTOBER MOTH – RIVER OF LIFE
NEVER LET GO – THE PROFESSIONALS – ECHO OF BARBARA – SNOWBALL – LINDA
SEALS AND SEABIRDS – THE MALPAS MYSTERY – THE BIG DAY

and future JULIAN WINTLE – LESLIE PARKYN PRODUCTIONS

for world release by

RANK FILM DISTRIBUTORS and ANGLO AMALGAMATED FILM DISTRIBUTORS

EXPANSION AT BEACONSFIELD

Existing facilities

OVER and above the new addition of a sound stage, with its attendant power house, and office and dressing-room block, there are, of course, the considerable production facilities that have existed previously at the Independent Artists' studio at Beaconsfield.

The main stage, set in the centre of the studio is 155ft. x 55ft. This is equipped with a tank 31ft. x 21ft. to a depth of 8ft.

As in the new stage, all lighting can be hung, avoiding the space wastage of spotting from the floor.

In addition there is a small stage, 49ft. x 24ft., which serves the studio well for small interior set-ups, inserts and the like.

Although no studio stills staff is carried, there is, however, a reasonable-sized portrait studio, and facilities for a dark room and processing.

Catering facilities are covered by a self-service canteen capable of seating 150 at a time; while there is also a small restaurant wing to cater for 25.

The projection theatre can accommodate 60 comfortably, and has room for more, if needed. Equipped with Ross GC projectors, double-headed, it operates on a 40-ft. throw, and uses GB-Kalee "Commander" arcs. The screen is equipped for standard, wide-screen and Cinema-Scope ratios, and the sound system here is RCA, magnetic and optical.

In the editing section there are nine cutting rooms, and a joining room, the equipment throughout being Acmiola.

Sound recording

From the sound recording point of view there are three new GB-Kalee magnetic channels, interchangeable between stages, and two GB-Kalee reproducers. For other types of work there is a Leevers-Rich portable recording unit.

A look at the camera return shows two Mitchells, one Newall and an Arriflex for sound, and two Newall/Sinclair, mirror-shutter type.

The power-house for the main stage, and the small stage when in use, carries a rotary converter capable of producing 4,500 amps.

Dressing room accommodation in the main block consists of three star dressing rooms with private bath; one dressing room with private shower; and four other individual dressing rooms. Over and above this there are the male and female crowd dressing rooms.

In addition to these, there is a spacious wardrobe department and the make-up and hair-dressing sections consist of three large, well-equipped rooms in the middle of the dressing-room block.

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General view of the new stage and the studio from the car park

The extensive carpenters' shop at Beaconsfield

The existing power house has an output of 4,500 amps

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"WISHING LOTS OF GOOD FILMS AND LOTS OF GOOD FORTUNE."

"BEST WISHES AND EVERY SUCCESS IN YOUR BRAVE NEW VENTURE."

"BEACONSFIELD EST CERTAINEMENT EN DE MES MEILLEURS SOUVENIRS."

Good Wishes and Kind Thoughts such as these are among those received from the stars, many of whom have worked with

INDEPENDENT ARTISTS

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RICHARD TODD · JOHN MILLS · STANLEY BAKER
HARDY KRUGER · PETER FINCH · HAYLEY MILLS
ANTON DIFFRING · HORST BUCHHOLZ · ERIKA REMBERG
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extend their heartiest congratulations to Julian Wintle and Leslie Parkyn on the success of Independent Artists.

ANVIL

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EXPANSION AT BEACONSFIELD

CHIEFS OF STAFF

MANY years of experience are gathered together in the persons of the heads of departments at the studios:—

LOUIS LEBRUN, Studio Manager.—His entry into the industry was with Wilcox Productions at the old B and D Studios on the accountancy side. He later worked with Alexander Korda, Gainsborough, and became assistant secretary with PFF. After eight years with Warner Brothers, he joined Independent Artists as studio manager at Beaconsfield.

ARTHUR ALCOTT, Production Supervisor.—Born in Hampstead, Arthur Alcott started in films with Andrews Pictures, Ltd., on the distribution side, in 1910. Two years later he became an assistant director, and has been engaged on the production side ever since. He was at Beaconsfield with British Lion in 1926, and later became production controller at Shepherd's Bush. From here he transferred to Pinewood Studios as production controller in 1949, remaining there until he retired in 1959. But the call of films was too strong, and Arthur Alcott "unretired" himself to join Independent Artists a year ago as production supervisor.

E. ("WILF") WILFORD, Chief Accountant.—Starting in the industry at Denham, has been with Pinewood and the NFFC, and came to Beaconsfield with Group Three seven years ago.

H. PREDGEN, Personnel and Catering Manager.—"Bert" Predgen started in films as a plasterer at the old B and D Studios, Elstree, over thirty years ago. With wide experience of working in studios throughout Britain, he went on to the management side, and has been at Beaconsfield since it was re-opened in 1953.

BERT ROBERTS, Construction Manager. — Born in London, 1902, Bert Roberts joined the film industry at Ealing Studios in 1931 as a carpenter. He later became supervising chargehand at Riverside and Twickenham before taking over as master carpenter. It was at Southall Studios that he first became construction manager, and transferred in the same capacity to Beaconsfield.

HARRY TUPPER, Master Carpenter.—Born in Stratford-on-Avon, 1905, Harry Tupper joined films at GB Studios, Shepherd's Bush, in 1926. Since then he has worked at Ealing and the COI unit, before becoming master carpenter at Southall, and more recently, Beaconsfield.

TED THOMAS, Master Plasterer.—Born London. Ted Thomas started at "The Bush" in 1931, and later worked at most of the major studios before going to Fiji for Warner's. Moved from Ealing to Beaconsfield in 1953.

JOHN SELL, Master Painter.—Born in Shepherd's Bush in 1907, John Sell has been "dabbling" with colours for more than 39 years. He joined the film industry 16 years ago at Ealing. Later at Riverside and Southall, he has been at Beaconsfield for the last seven years.

FRED EAMES, Property Master.—Worked as a storeman at Walton Hall before moving to Denham: at Pinewood as assistant property master for independent producers, and eventually to Beaconsfield as property master.

E. A. GUBBINS, Chief Floor Electrician. — Born Isle of Wight, 1896, "Gubby" moved into the film industry on the electrical side in 1925 finally joining Beaconsfield as chief floor electrician in 1953.

Louis Lebrun

Arthur Alcott

E. Wilford

Bert Predgen

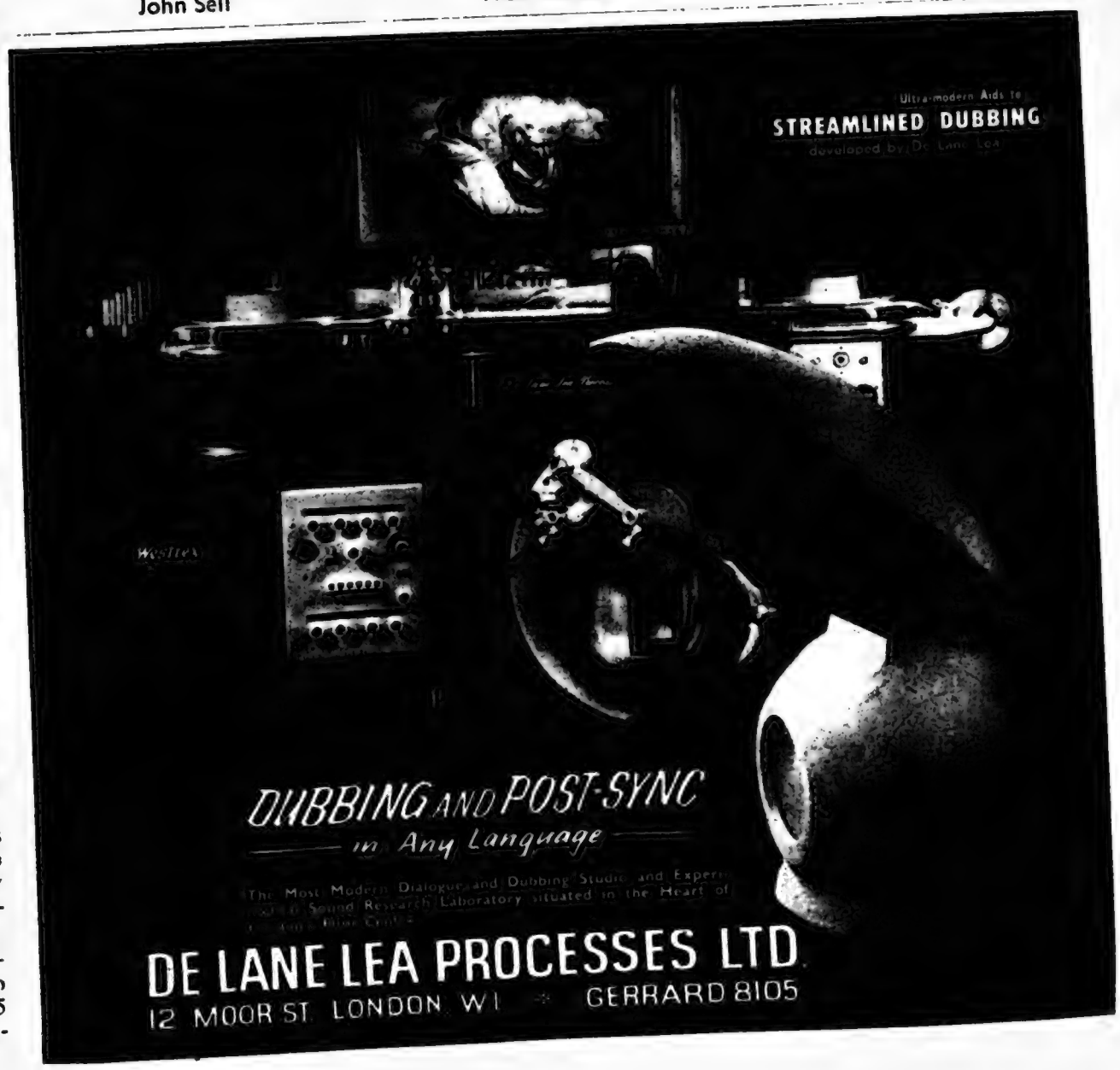
Bert Roberts : Harry Tupper

Ted Thomas

John Sell

Fred Eames

E. Gubbins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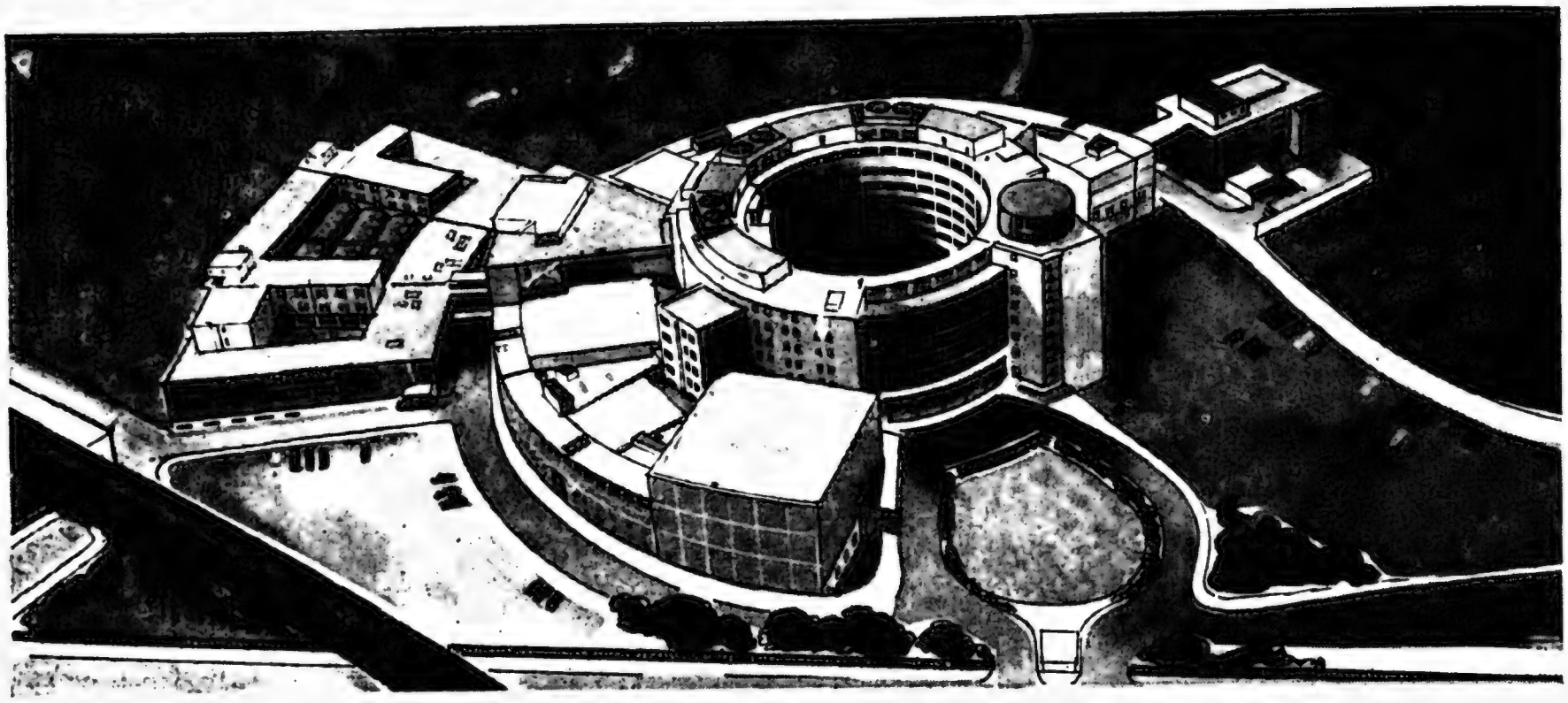
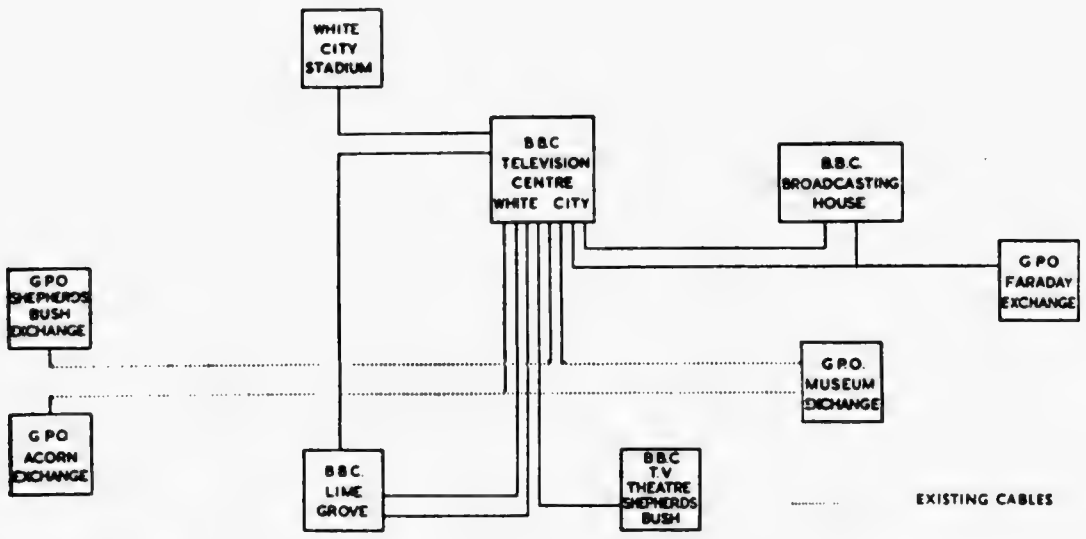
STC Telecommunication Cables

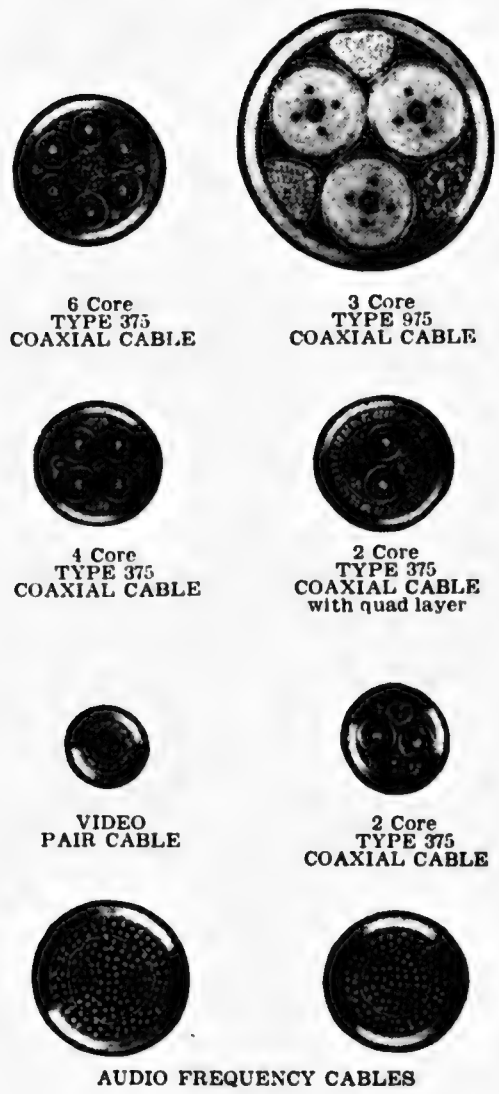


for the B.B.C. Television Centre London

A further major contribution to the British television network consists of telecommunication cables connecting the British Broadcasting Corporation Television Centre, White City, London — the largest centre of its kind in Europe, with various studios, theatres and telephone exchanges. The network of cables manufactured and installed by Standard Telephones and Cables Limited for the British Post Office, will be used by the B.B.C. for sound and television transmission.

STC are fully equipped to undertake the planning, manufacture and installation of complete cable systems .... whatever the purpose .... however complex and extensive.





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BBC centre is largest in Europe

THE BBC's new Television Centre at Wood Lane, Hammersmith, is the largest TV headquarters in Europe. It stands on a 13-acre site and comprises seven studios (or stages), a vast array of offices, a restaurant and a works block.

Design is somewhat unusual in that the main block is a circular building, the centre of which rises to seven floors. The seven studios radiate from the inner ring. Their dimensions are: Studio 1, 108ft. x 100ft. x 54ft. high; Studio 2, 70ft. x 50ft. x 33ft.; Studio 3, 100ft. x 80ft. x 44ft.; Studio 4, 100ft. x 80ft. x 40ft.; Studio 5, 70ft. x 50ft. x 33ft.; Studio 6, 100ft. x 80ft. x 44ft.; Studio 7, 70ft. x 50ft. x 33ft. Studio 6 is being constructed so that it can be divided into small studios if required. Studio 1, in addition, is fitted with a pit 7ft. 6in. deep.

Although the new centre was officially opened on June 15, actual work on the studios is not expected to be complete until the end of next year.

Centralisation

The circular construction of the central block is, of course, an aid to centralisation of facilities and control. On the ground floor and basement, for instance, there are no fewer than 120 dressing rooms, designed for the accommodation of over 500 artists, and the first and second floors are used for the technical areas, the first floor level being ideal for the studio control rooms that overlook each of the seven studios. Between Studios 3 and 4 there is a "central wedge," which is also given over to technical facilities, including telecine, presentation suites and the central apparatus room; the Continental control point for Eurovision programmes in this country is also situated in this "wedge."

Office accommodation

Much of the space in the upper floors of the "ring" is used for offices, but the third floor will also house the wardrobe section (including tailoring and laundry), the make-up and the music department.

Part of the fourth floor will be used as a BBC club with a roof garden on top of Studio 6.

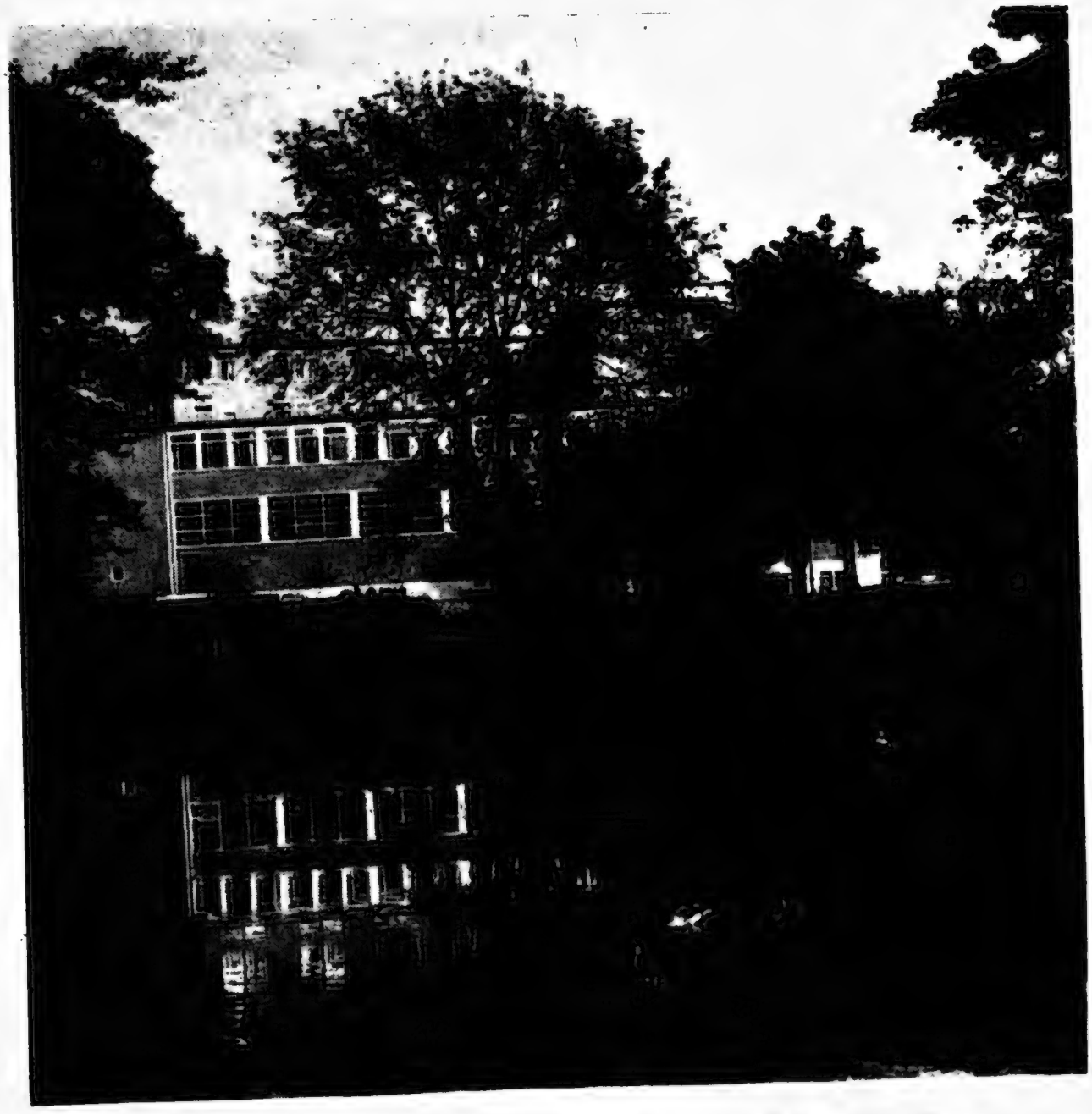
On the seventh floor arrangements have been made for the staff to sit out on the "decks" formed over the three office wing roofs.

The scenery block which was completed in 1953 includes workshops for the construction of scenery and properties, a scenery painting studio, extensive storage space for scenery and properties and about 200 offices.

There is a restaurant block which will be able to serve 750 meals at one sitting and will be connected with the main block by a two-storey bridge and by a tunnel under the road.

For the installation of much of the sound

Aerial view of the BBC's new Television Centre at Wood Lane, Hammersmith



The massive scenery block is pleasantly situated and includes about 200 offices

CC

equipment Westrex co-operated closely with the BBC.

Specially designed optical and sound equipment was supplied by Rank Precision Industries Ltd.

The Taylor, Taylor and Hobson Division provided the optical system for the universal standards converter, developed by the BBC for the "link-up" between the European Broadcasting Union and for videotaping programmes for use overseas. This Division has also supplied a range of television camera lenses, including eight studio zooms (Varotal II), three remote control servo zooms and a range of fixed focus lenses for Image Orthicon and Vidicon cameras.

Sound equipment

The GB-Kalee Division has completely redesigned existing magnetic soundtrack reproducing equipment for telecine operation.

Two equipments have been provided. Each comprises a 35mm. magnetic sound-track reproducer, for operation with a Cintel flying spot telecine scanner and driven in selsyn interlock. Provision has been made both for forward and reverse running under either local or remote control.

The film spooling capacity of each machine has been increased to 3,000-ft., equivalent to a playing time of approximately 33 minutes per run. High speed rewinding in either direction has also been included.

In consequence of these features, particularly the size and weight of the film rolls and the high film velocity during rewinding, special precautions have had to be taken to protect automatically against film breakage or damage.

This equipment will be employed both in the transmission of recorded programmes, and also to transmit pre-filmed inserts during live studio broadcasts. Another application is for previewing programme material before transmission.

Telecommunications

An extensive network of telecommunication cables has been installed by Standard Telephones and Cables Limited for the British Post Office to interconnect the new TV Centre with other BBC centres, at Broadcasting House and a number of buildings in the Shepherd's Bush area, and GPO switching points at Shepherd's Bush, Acorn, Faraday and Museum exchanges.

The new STC 2,000-line private automatic branch exchange at the TV Centre gives access to all internal numbers, the London directory area, the main BBC PABX (also of STC manufacture) at Broadcasting House, and two other BBC PABX's in the London area, as well as a considerable number of PBX switchboards at other London BBC premises.

Among the many types of STC cable supplied for television picture transmission are 2-, 4- and 6-core coaxial cables with a tube diameter of 0.375 inch, 3-core coaxial cable with a tube diameter of 0.975 inch, video pair cable and composite audio pair coaxial cables.

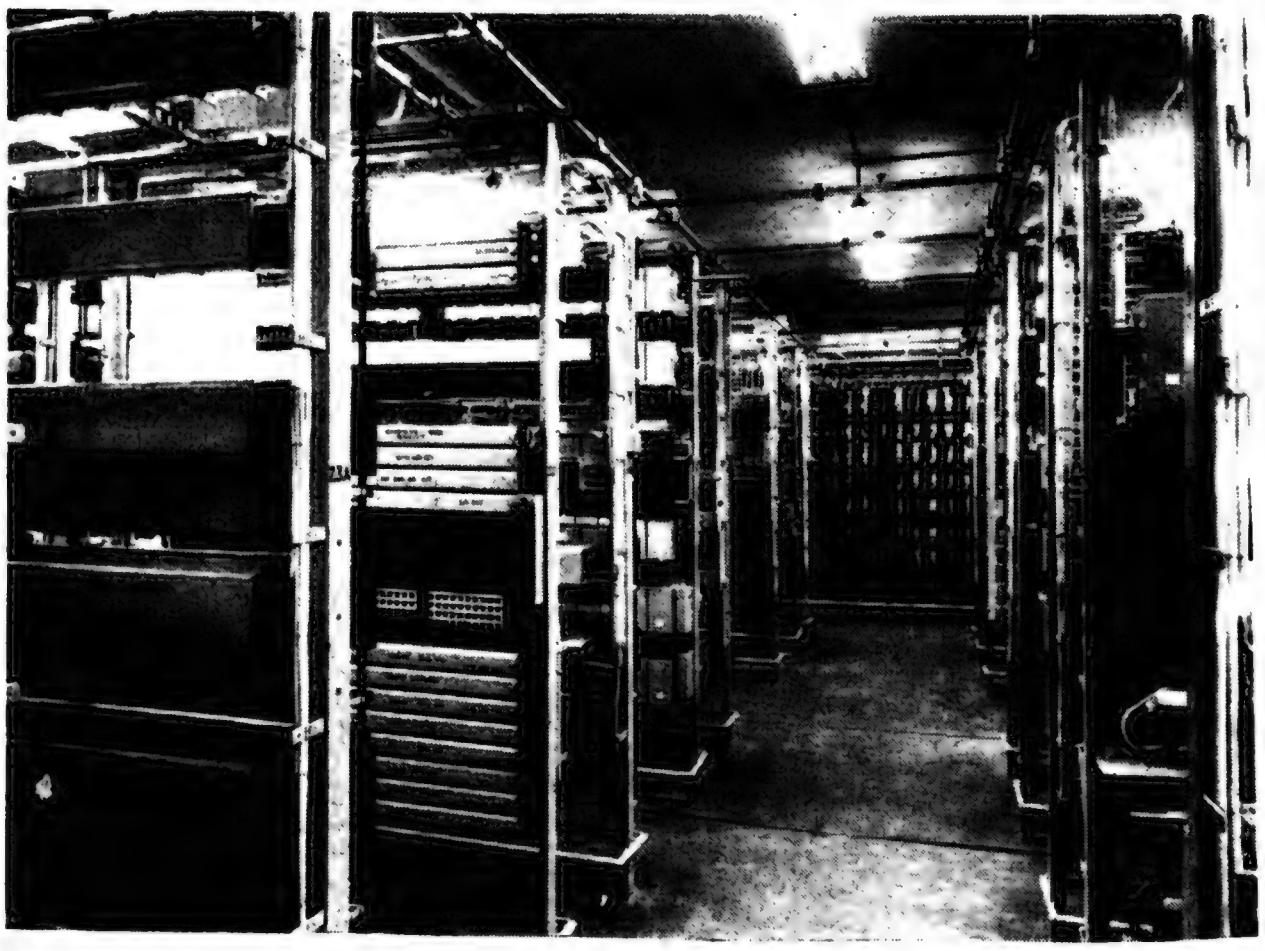
In all, 12 miles of cable were supplied at an approximate supply and installation contract price of £30,000.

The PABX equipment, valued at £77,000, at the Television Centre is housed in specially designed rooms which separate the automatic switching apparatus, the manual switchboard and the power plant.

A large proportion of the telephone traffic is handled automatically, improving efficiency and decreasing the number of operating staff which would otherwise have been required. The manual suite comprises 24 positions, complemented by four inquiry desks and a supervisor's desk.

The building accommodation and power supplies are adequate to meet the requirements of the exchange when it is enlarged to its ultimate capacity of 3,000 lines. The new centralised communications centre at Wood Lane now replaces three manual exchanges which previously served four other BBC premises in the Shepherd's Bush area and has been installed with the close co-operation of the British Broadcasting Corporation and the General Post Office.

General view of the operators' positions at the Standard Telephone's PABX



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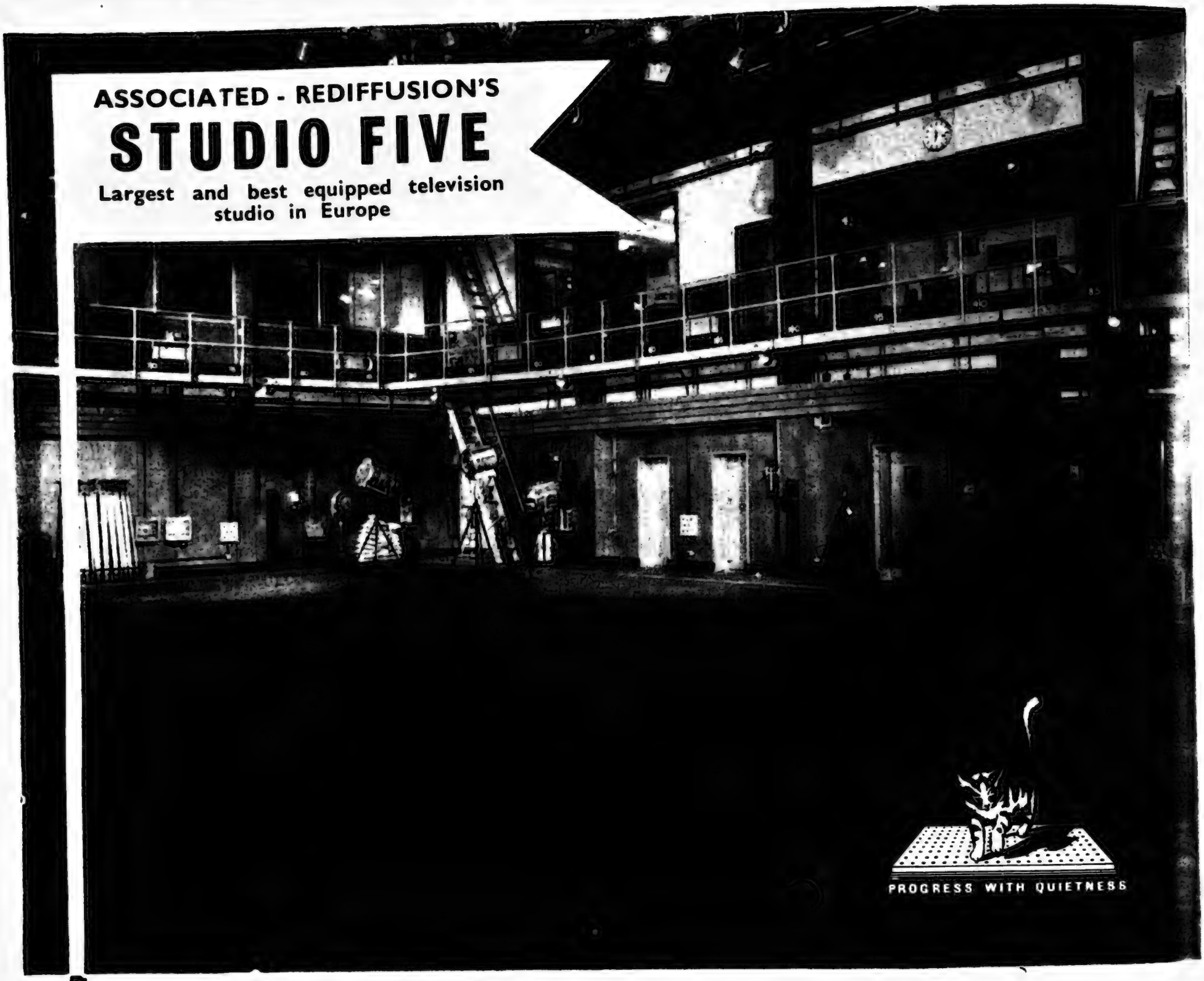

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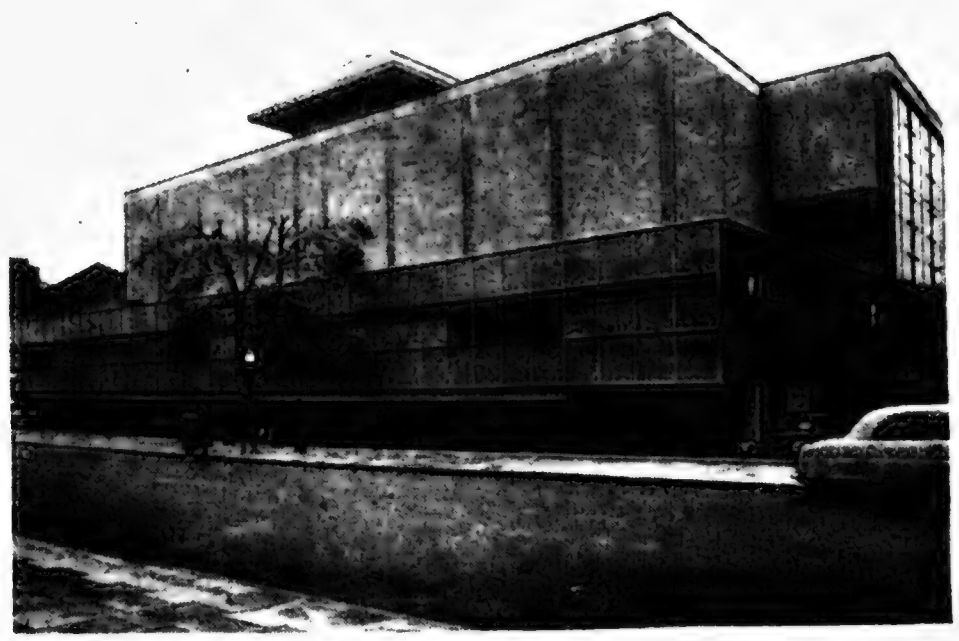
A-R's STUDIO 5 LOOKS TO THE FUTURE

The world's largest television stage came into operation this summer: after years of planning the Associated-Rediffusion Stage 5 at Wembley was opened with a lavish production of "An Arabian Night."

The fact that Stage 5 is the world's largest is secondary to the fact that it probably boasts the finest equipment of any stage, certainly in Europe; even the advent of colour is foreseen and provided for. Technically, indeed, it makes the finest film studio look old-fashioned.

Consultant in its construction was Central Television Services, Ltd., and the main contractor was Bovis.

The full stage measures 140ft. x 100ft.; it has a working height of 40ft., and wide gantries are provided at 12ft., 30ft. and 40ft. levels. But since there are few shows which will demand this immense capacity, the stage can be divided into two separate stages by a massive double door weighing 50 tons, which can be raised or lowered in 30 minutes.



The imposing frontage of the new Studio 5 at Wembley

Fine engineering

This door, installed by George W. King, Ltd., is itself a magnificent piece of engineering. It is built as two separate partitions on lattice girder frames: the acoustic insulation consists of steel sheets separated by 3in. of rock-wool. The doors are operated by four electric motors driving lift-type hoists. Sound separation between the two stages was calculated as 60db., but A-R actually claims a figure of 70db.—ample to permit of set construction on one half-stage while a show is being transmitted from the other.

Practically the whole of one end of the stage consists of doors, so that ready-built sets can be wheeled in from the roadway (lack of space at Wembley has prevented the usual service departments being incorporated on the site). It was through this opening that the elephants, horses and camels entered for "An Arabian Night." For this show, too, the whole of the other end of the stage was surrounded by a vast cyclorama.

Television cannot make use of rails for camera tracking, therefore the floor must be perfectly level. An amazing degree of accuracy has been achieved: it is claimed that the floor is level over the whole area to within one-eighth of an inch.

Such a huge floor naturally has considerable expansion and contraction, and underneath the dividing door are comb-type junctions which allow movement of the floor, yet permit a camera dolly to move smoothly across them.

Ventilation was a major problem. The studio may be in use for a couple of hours at a time, therefore a powerful plant is needed, yet it must operate perfectly silently. Each half-stage has its own separate unit, giving seven air changes an hour. A third unit serves the control rooms, the air for which is filtered.

Each half of the stage has its separate lighting, vision and sound control rooms, all of them large enough to accommodate the additional equipment which will one day be needed for colour. All are built along one wall of the stage, at the 12ft. level, with double-glazed windows overlooking the stages. The best view of the floor has been afforded to the viewing controls; adjacent is the sound control room, from which the 21in. monitor screens can be seen, as well as the floor itself, to facilitate boom control.

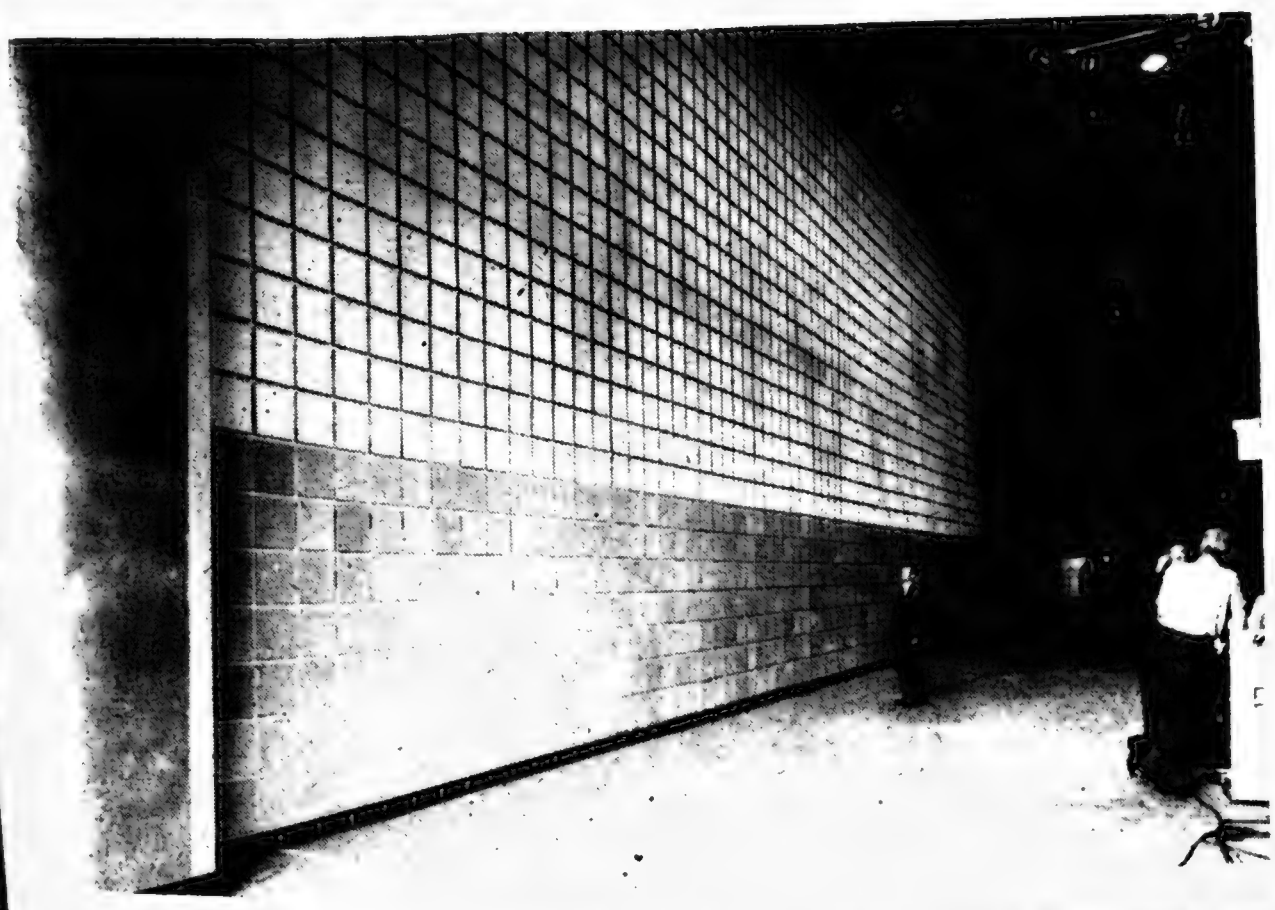
Lighting current totals 750kVA, provided by transformers from the grid, plus 750A at 110V DC for feeding arc lamps, camera cranes, etc. Each half-stage has a patching panel so that the whole supply can be fed to either stage. An emergency supply can be switched in immediately, giving 250A at 415V, 3-phase.

Lighting circuits

From each patching panel are fed no fewer than 340 lighting circuits. A completely separate 150kVA supply feeds the technical equipment through voltage regulators which maintain the voltage constant to within ±½ per cent. In addition, a 60 c/s supply is provided to enable equipment to operate on the American 525-line standard.

A problem was the suspension and positioning of the lamps. Individual suspension, as installed by Mole-Richardson in a number of other stages, was decided against in this case. Instead, up in the roof trusses of each half-stage, are 70 electric hoists. From these are supported barrels on which four assorted lighting fittings will, as a rule, be carried.

The majority of the lighting fittings are supplied by Mole-Richardson. They comprise five arcs (from 150A to 65A), four 10kW spots, 30 5kW spots (pole-operated), 20 2kW spots, 35 Dualites, 100 500W spots, and a variety of floodlighting, as well as a 150A effects spot. A



The huge sound-proof partition that allows the area to be used as one large stage or as two smaller ones

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few special television lanterns were supplied by Strand Electric.

The latter company carried out the whole of the electrical installation of the building, and installed the lighting control gear. The latter is in two sections, duplicated for each half-stage.

First there is a control panel for the hoists, enabling the lamps to be positioned to a pre-set plan. Then there is the familiar organ-type console, which controls banks of switches and dimmers, through the usual Strand Electric system a main variable-speed driving shaft carrying discs with which magnetic clutches engage, giving movement of the dimmer in either direction. There are 100 such dimmers, each carrying 5kW, as well as 20 channels each of 5kW providing switching only.

In the studio are installed eight of the new EMI 4½in. Image Orthicon cameras, most of them fitted with TTH Varotal lenses. All are capable of operating on 405, 525 or 625 lines (the conversion necessitating changing only five leads) so that while a show is being transmitted to British viewers, it can be simultaneously taped for foreign consumption.

All the cameras seemed to be in use on "An Arabian Night," and were carried on a variety of mountings: two MR camera cranes, two lighter types of cranes, and four MR pedestals.

Ampex video-tape and telecine facilities are provided, and again can operate on any of the three transmission standards.

For sound, each half-stage has provision for 26 input channels. Each has also two echo circuits, and in addition two magnetic-drum type reverberation devices. Microphone booms are again Mole-Richardson.

Particular attention has been paid to the acoustic conditions of the stages. The reverberation time has been kept down to between 0.7 and are second.

Seating is provided for an audience of 500.

Some of the 70 electric hoists installed in the roof trusses to work the overhead lighting

and sound reinforcement is available for them. Public-address systems enable the producer to control the floor crews. Tape and disc recorder-reproducers are, of course, installed.

Intercommunication is a vital factor in the television studio, and particular attention has been paid to this. In addition to a very complete talk-back system, a radio-frequency system operating on 400 mc/s has been developed using tiny transistorised receivers. For both systems there are no fewer than 30 outlet panels set at convenient intervals around the studio walls.

The proof of the pudding is in the eating: there may be differences of opinion as to the entertainment of the vast opening show, but there can be no two opinions as to the technical efficiency of its presentation. With a cast of 300, together with scores of animals all threading their way between the eight intricate sets, dodging camera dollies and mike booms, it called for a triumph of organisation to produce the technically faultless show that was provided.

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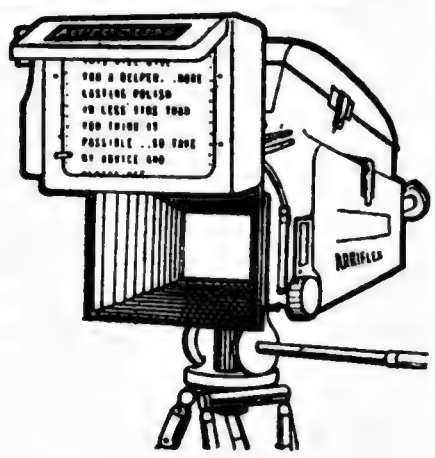

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Part of the control room at the new Studio 5. In accordance with practice, it has sound-proof windows providing visual contact with the stage

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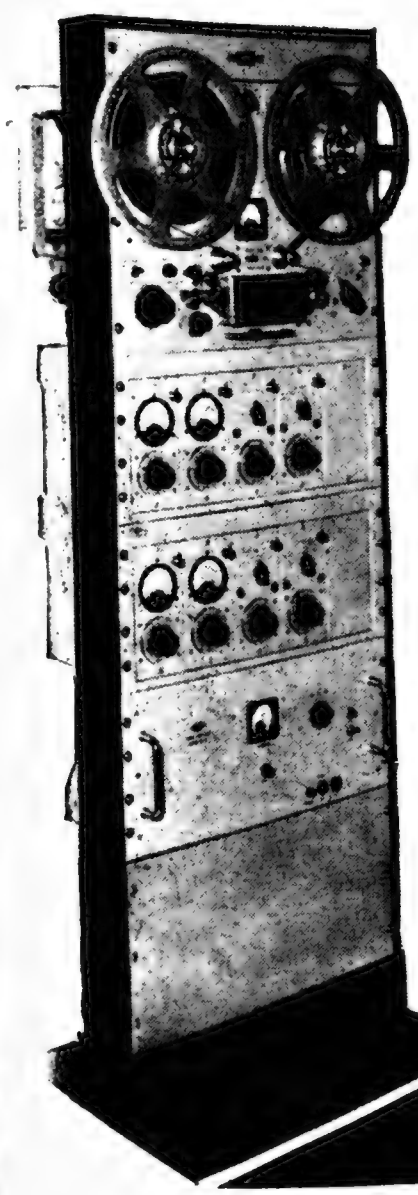

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PRODUCTION ROUND-UP

by BILL EDWARDS

BRITISH production is now well into its summer stride with 15 important productions on the floor. Activity in the second feature field is also brisk.

At Merton Park, for instance, they've been working back-to-back on the Anglo Amalgamated one-hour Edgar Wallace features—and three have now been completed in less than seven weeks.

PINEWOOD: Major activity here at present is devoted to set building for the forthcoming 20th Century-Fox extravaganza, "Cleopatra," which will also use space at Shepperton and MGM.

Shooting at the moment is the Betty Box-Ralph Thomas production, "No Love For Johnnie," with Peter Finch and Mary Peach. This is based on Wilfred Fienburgh's best-selling novel and is for Rank release.

SHEPPERTON: This is the busiest production centre of them all with four pictures on the floor and two in the completion stages.

Lee Thompson directs Carl Foreman's marathon, "The Guns Of Navarone," for Columbia release. The stars: Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle and James Darren.

Also for Columbia is Charles Schneer's "Mysterious Island," which has now returned from its Spanish locations. Michael Craig, Joan Greenwood and Beth Rogan are the stars and Cy Endfield directs.

Walt Disney's personal production, "Greyfriars Bobby," directed by Don Chaffey, is now in the studio after location shooting in Scotland.

Third in the "Night We . . ." Rix-Conyers series is "The Night We Sprang A Leak." Darcy Conyers directs, Brian Rix produces and stars and the picture is for British Lion release.

In the finishing stages are Steven Pallos's "Hands Of Orlac," which Edmond Greville has directed, and Launder-Gilliatt's "Pure Hell Of St. Trinian's." Both will be released by British Lion.

MGM, BOREHAM WOOD: Three pictures are here. "The Millionairess," a De Grunwald-Fox production, is directed by Anthony Asquith and stars Peter Sellers and Sophia Loren.

"The Green Helmet," a car racing adventure, is produced by Chuck Vetter, directed by Mike Forlong and is for MGM release. Bill Travers is the star.

After extensive locations in Scotland, the Grand Prize production of "Macbeth" has now finished its studio work. Phil Samuel produces and George Schaefer directs a British cast headed by Maurice Evans and Judith Anderson. British Lion will release in this country.

ABPC, ELSTREE: Michael Balcon's first production for more than a year, "The Long And The Short And The Tall," is now well under way, with a cast headed by Laurence Harvey and Richard Todd. Leslie Norman directs and the subject is for Warner-Pathe release.

"His And Hers," directed by Brian Desmond-Hurst is a Hal Chester-Sabre production and stars Terry-Thomas and Janette Scott. It is for Eros release.

Robert Day directs the first Tony Hancock comedy. It's called "The Rebel," and is the first of three pictures which the comic is to make for Associated British. Bill Whittaker produces and the cast also includes George Sanders, Paul Massie, Irene Handl, John le Mesurier and Marie Devereaux.

BEACONSFIELD: Following location sequences at Weymouth, the new Norman Wisdom comedy, "The Bulldog Breed," is now shooting at the Julian Wintle-Leslie Parkyn studio. Hugh Stewart produces, Bob Ashe directs and the picture is for Rank release.

Next major production in the studio will probably be Wintle-Parkyn's "Payroll."

ARDMORE: Raymond Stross's top international subject, "The Mark," is now in its third week of production with a cast headed by Maximilian Schell, Rod Steiger and Stuart Whitman. Guy Green directs for 20th-Fox release.

WALTON: Suzy Parker, Bradford Dillman and Harry Andrews are the stars of 20th-Fox's "Destruction Test," which Jack Lee is directing. Tom Morahan produces this black-and-white CinemaScope subject.

TWICKENHAM: John Gilling's production for Regal, "Fury at Smugglers' Creek," is now near the end of studio work. Gilling produces and directs this costume melodrama, which has a cast headed by Peter Cushing, John Fraser, June Thorburn and Michele Mercier.

MERTON PARK: Montgomery Tully directs "The Man Who Was Nobody," newest in the series of one-hour Edgar Wallace features which Jack Greenwood is producing for Anglo Amalgamated. The cast includes John Crawford, Hazel Court and Lisa Danielly.

NEW ELSTREE: Work continues on the Danzigers' television series, "The Cheaters," which stars John Ireland. Next cinema feature: "Tarnished Heroes," a war story.

THE CREWS BEHIND THE FILMS

MACBETH

Grand Prize at MGM, Boreham Wood

Executive producer, Sidney Kaufman: Producer, Phil. C. Samuel: Director, George Shaefer: Technical director, Anthony Squire: Production supervisor, Leigh Aman: Location manager, Hector Elwes: Asst. location manager, Bill Stanley: 1st asst. director, Douglas Hickox: 2nd asst. director, James S. Northcote: 2nd asst. director, Carl Manning: Continuity, Kay Mander: Production secretary, Joyce Herlihy: Producer's secretary, Pamela Moore: Accountant's secretary, Barbara Bailey: Director of photography, F. A. Young: Camera operator, Jeffrey Seaholme: Camera focus, Ken Withers: Clapper/loader, Michael Fox: Sound mixer, Cyril Swerne: Boom operator, John Streeter: Sound camera operator, Harold Clark: Sound maintenance, Peter Martingale: Stills, Dave Boulton: Art director, Edward Carrick: Asst. art director, S. B. Cain: 1st draughtsman, Wallis Smith: Scenic artist, Simpson Robinson: Dress designer, Beatrice Dawson: Asst. dress designer, Dinah Greet: Wardrobe master, Larry Stewart: Asst. wardrobe masters, Fred Birch and James Dunlevy; Make-up chief, Bob Lawrence: Asst. make-up Basil Newall: Chief hairdresser, Iris Tilley: Hairdresser, Daphne Vollmer: Production accountant, Jack King: Property buyer, Bill Isaacs: Grip, L. Kelly: Editor, Ralph Kemplin: 1st asst. editor, Roy Taylor: 2nd asst. editor, Eunice Mountjoy: Dubbing editor, Les Hodgson: 2nd unit camera operator, Paul Wilson: 2nd unit focus, Tony Spratling.

FURY AT SMUGGLERS' CREEK

Mijo Films at Twickenham

Executive producers, J. Vegoda and Michael Green: Producer/director, John Gilling: Associate producer, John Gossage: Production supervisor, Fred A. Swann: Production secretary, Pat Green: 1st assistant director, Philip Shipway: 2nd assistant director, Ted Lewis: 3rd assistant director, Henry Emery: Location assistant, Joe Levy: 2nd unit assistant director, Bill Snaith: 1st unit continuity, Pamela Mann and Olga Brook: 2nd unit continuity, Jane Buck: 1st unit lighting cameraman, Harry Waxman: 1st unit camera operator, Godfrey Godar: 1st unit focus, Robin Vidgeon: 1st unit focus, Bernard Ford: 1st unit clapper/loader, Brian Harris: 2nd unit lighting cameraman, Cyril Knowles: 2nd unit camera operator, Alan Hume: 2nd unit focus, Dennis Lewiston: 2nd unit focus, Hugh Davey: 2nd unit clapper/loader, Michael Tomlin: Camera maintenance, Peter Saddington: Sound mixer, Baron Mason: Boom operator, F Tomlin: Sound camera operator, D. Coghan: Sound maintenance, Jim Willis: Stills cameraman, Charles Trigg: Publicist, Jack Dawe: Art director, Duncan Sutherland: Draughtsman, Terence Knight: Casting director, James Liggat: Editor, John V. Smith: 1st assistant editor, Brian Smedley-Aston: 2nd assistant editor, Gerald Kliman: Wardrobe designer, Phyllis Dalton: Chief make-up, Alec Garfath: Make-up artist, Len Garde: Hairdressers, Olga Angelinetta and Jayne Seymour: Wardrobe mistress, Brenda Gardner: Wardrobe assistant, Barbara Gillett: Production accountant, Ronald Cook: Production cashier, Anthony Robins; Production Buyer, Jimmy James.

NO LOVE FOR JOHNNIE

Five Star Films at Pinewood

Producer, Betty Box: Director, Ralph Thomas; Production manager, Charles Orme: 1st asst. director, Stanley Hosgood; 2nd asst. director, Donald Toms: 3rd asst. director, Anthony Waye: Continuity, Gladys Goldsmith: Production secretary, Lorely Farley; Producer's secretary, Margaret Child: Lighting cameraman, Ernest Steward: Camera operator, James Bawden: Focus operator, Johnny Morgan: Clapper/loader, Jack Rixon; Sound mixer, Dudley Messenger; Boom operator, J. W. N. Daniel: Sound camera operator, Ron Butcher: Asst. boom operator, Maurice Smith; Art director, Maurice Carter: Chief draughtsman, Bert Davey: Draughtsmen: Michael Lamont and Ted Ambrose; Set dresser, Arthur Taksen: Pro-

continued on page 20

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The crews behind —continued

perty buyer, Jim Baker: Editor, Alfred Roome: 1st asst. editor, Bill Creed: 2nd asst. editor, Paul Bijou: Publicist, Robert Herrington: Stills cameraman, Ian Jeayes: Cost clerk, Len Barnard: Dress designer, Yvonne Caffin: Women's wardrobe, Pat Baden: Men's wardrobe, Ben Foster: Hairdresser, Biddy Chrystal: Make-up, Billy Partleton: Asst. make-up, John Webber: Construction manager, Bert Jempson: Grip, Reg Hall; Chief floor electrician, Harry Black.

THE MARK
Stross Productions at Ardmore

Producer: Raymond Stross, Sidney Buchman; Director: Guy Green: Production supervisor: Jack Rix; Unit manager: John George: 1st asst. director, Michael Birkett: 2nd asst. director: Jake Wright: 3rd asst. director: Eamonn Duffy; Continuity: Pamela Mann: Production secretary: Ann Skinner: producer's secretary: Iris Rose; Production accountant: R. E. Garrett; 20th Century-Fox accountant: Arthur Hall; Lighting cameraman: Douglas Slocombe: camera operator: Chick Waterson: Focus: Jimmy Devis and Stuart Hetherington: Clapper/loader: David Fitzgerald: Grip: Bill Robinson; Sound mixer: Leo Wilkins: Boom operator: Tony Cripps: Sound camera operator: Liam Saurin; Sound maintenance: Brendan Redmond; Art director: Ray Simm: Asst. art director: Bill Constable; Scenic artist: Gilbert Wood; Property buyer: Maureen Roche: Set dresser: Josie MacAvin: Make-up: Charles Nash: Wardrobe mistress: Laurel Staffel: Asst. wardrobe: Eileen Long: Stills cameraman: Norman Hargood: Stills processor: Roy Byrne: Editor: Peter Taylor; Asst. editor: Roy Hyde: 2nd asst. editor: Christopher Farrell; Publicist: Geoffrey Freeman.

HIS AND HERS
Sabre Films at ABPC, Elstree

Producer, Hal E. Chester: Director, Brian Desmond Hurst: Production manager, John D. Merriman: Production accountant, Arthur Tarry: 1st assistant director, Ross Mackenzie: 2nd assistant director, David Anderson; 3rd assistant director, Ray Freeborn: Casting director, Stuart Lyons: Continuity, Sue Dyson: Producer's secretary, Rhonda Grogan: Production secretary, Marguerite Green: Lighting cameraman, Ted Scaife: Camera operator, Moray Grant: Focus, Michael Roberts: Clapper/loader, Chris Sargent: Camera grip, Jack Culver: Art director, Peter Proud: Asst. to art director, Helen Thomas: Scenic artist, Peter Wood; Draughtsman, David Minty: Property buyer, Charles Sutton: Sound mixer, Norman Coggs; Boom operator, Don Wortham: Sound camera, J. Young: Sound maintenance, S. Conley; Make-up, Clifford C. Sharpe: Hairdresser, Eileen Warwick: Wardrobe supervisor, Eileen Sullivan: Still cameraman, Major Harper: Editor, Max Benedict: Asst. editor, Michael Edmonds: 2nd asst. editor, Paul Smith: Unit driver, Bill Baskiville: Prop chargehand, Fred Allen: Chief floor electrician, Ted Hallows.

THE LONG AND THE SHORT AND THE TALL
Michael Balcon at ABPC, Elstree

Producer, Sir Michael Balcon: Executive producer, Hal Mason: Director, Leslie Norman; Production manager, Victor Peck: Production secretary, Muirne Mathieson: Production accountant, Orlando King: Assistant director, Frederic Goode: 2nd asst. director, Michael Profit: 3rd asst. director, Bill Cartlidge: Continuity, June Randall; Director of photography, Tony White: Camera assistant (focus), Maurice Arnold: Clapper/loader, Michael Roberts: Sound recordist/mixer, H. L. Bird; Sound camera operator, T. Sharratt; Sound camera maintenance, Jack Lovelock: Boom operator, Don Wortham; Asst. boom operator, Keith Batten: Art director, Jim Morahan; Chief draughtsman, Ted Tester; Property buyer, Dudley May; Editor, Gordon Stone: 1st asst. editor, Christopher Clarke: 2nd asst. editor, Barry Peters: Stills cameraman, Ronnie Pilgrim; Chief make-up, L. V. Clark: Chief hairdresser, Harry Montsash; Wardrobe master, Ernie Farrer: Director of publicity, Jack Worrow; Unit publicist, Michael Russell; Casting director, Robert Lennard: Crowd casting, E. Bonnichon; Technical advisor, Jack Hetherington; C/H. electrician, Wally Thompson; Camera grip, Alf Wilkins: Recording director, A. W. Lumkin; Chief camera maintenance, Harold Payne; Master carpenter, A. Ebling; Property master, W. Osborne; Master plasterer, B. Moodnick; Master painter, T. Weatherley; Master drapes, F. Bowerbank; Chief engineer, C. Evemy; Transport and facilities, J. W. Day.

John Fraser and Ken Buckle stage a fight on the rocks of Abereiddy Bay, Pembrokeshire, for a scene in "Fury at Smugglers' Creek," which John Gilling is producing and directing there for release by Regal Films International. It was originally called "The Wreckers." The unit seen at work includes the director, John Gilling (left in cap), lighting cameraman Harry Waxman (in front of camera), assistant director Philip Shipway (holding megaphone), and camera operator Godfrey Godar (behind camera)

THE REBEL
Associated British at ABPC, Elstree

Producer, W. A. Whittaker: Director, Robert Day: Production manager, R. E. Dearing; Production secretary, Jean Clarkson; Musical director, Stanley Black; Lighting cameraman, Gil Taylor; Camera operator, Val Steward: Focus, Kelvin Pike: Clapper/loader, James Stillwell; Grips, R. Osborn: Assistant director, Kip Gowans: 2nd assistant director, Gordon Gilbert; 3rd asst. director, Bernard Williams; Continuity, Doreen Dearnaley: Sound mixer, Leonard Abbott; Boom operator, Bill Cook: Sound camera operator, Bill Wayland; Sound maintenance, Louis Grimell: Make-up, Tony Sforzini: Hairdresser, Polly Young; Wardrobe mistress, Dora Lloyd; Asst. wardrobe mistress, Mrs. A. Dove: Stills cameraman, George Higgins; Art Director, R. Jones: Chief draughtsman, Ron Benton; Asst. draughtsman, Alan Tomkins; Property buyer, Dudley May; Set decorations, Scott Slimon; Casting, R. Lennard; Crowd casting, E. Bonnichon; Editor, Richard Best: Assistant editor, Eva Catchpole; Supervisory charge-hand electrician, Stephen Birtles; Charge-hand electrician, Leslie Riley.

THE GREEN HELMET
MGM at MGM, Boreham Wood

Producer, Charles Vetter, Jnr.; Director, Michael Forlong; Production manager, Al Marcus: Production secretary, Liz Charles-Williams; Producer's secretary, Margaret Neilson; 1st asst. director, Stan Strangeway: 2nd asst. director, Maurice Gibson; 3rd asst. director, Ernie Lewis: Continuity, Joan Kirk; Lighting cameraman, Geoffrey Faithfull; Camera operator, Frank Drake; Focus, Dickie Robinson; Clapper/loader, Bobby Stillwell; Grip, Pat N[illegible]man; Art director, Alan Withy; Asst. art director, E. Marshall: Set dresser, Joseph B[illegible]; Property buyer, Bernard Summerfield; Sound mixer, John Bramall; Boom operator, Bill E[illegible]dwin: Sound camera operator, Brian Knott: P[illegible]licity, Paul Mills; Stills, Roy Gough; Cas[illegible] director, Irene Howard; Asst. to casting dire[illegible] Lesley Pettit; Make-up, Sidney Turner: H[illegible] dresser, Joan Johnstone; Wardrobe super[illegible] Ivy Baker; Wardrobe assistant, Bob Ray[illegible] Editor, Frank Clarke; Assembler, Alan K[illegible] nock; 1st asst. editor, James Atkinson.

DESTRUCTION TEST
20th Century-Fox at Walton

Producer, T. H. Morahan: Director, Jack Lee; Production manager, Fred Gunn; Production assistant, Howard Connell; Production secretary, Jill Langley; 1st assistant director, Cliff Reed; 2nd asst. director, David Tringham; Director of photography, Gordon Dines: Camera operator, Cecil Cooney; 1st focus, Brian Cummins; 2nd focus, Michael Wilson: Clapper loader, Alan Rowland; Continuity, Eileen Hildyard: Mixer, Claude Hitchcock; Sound camera,

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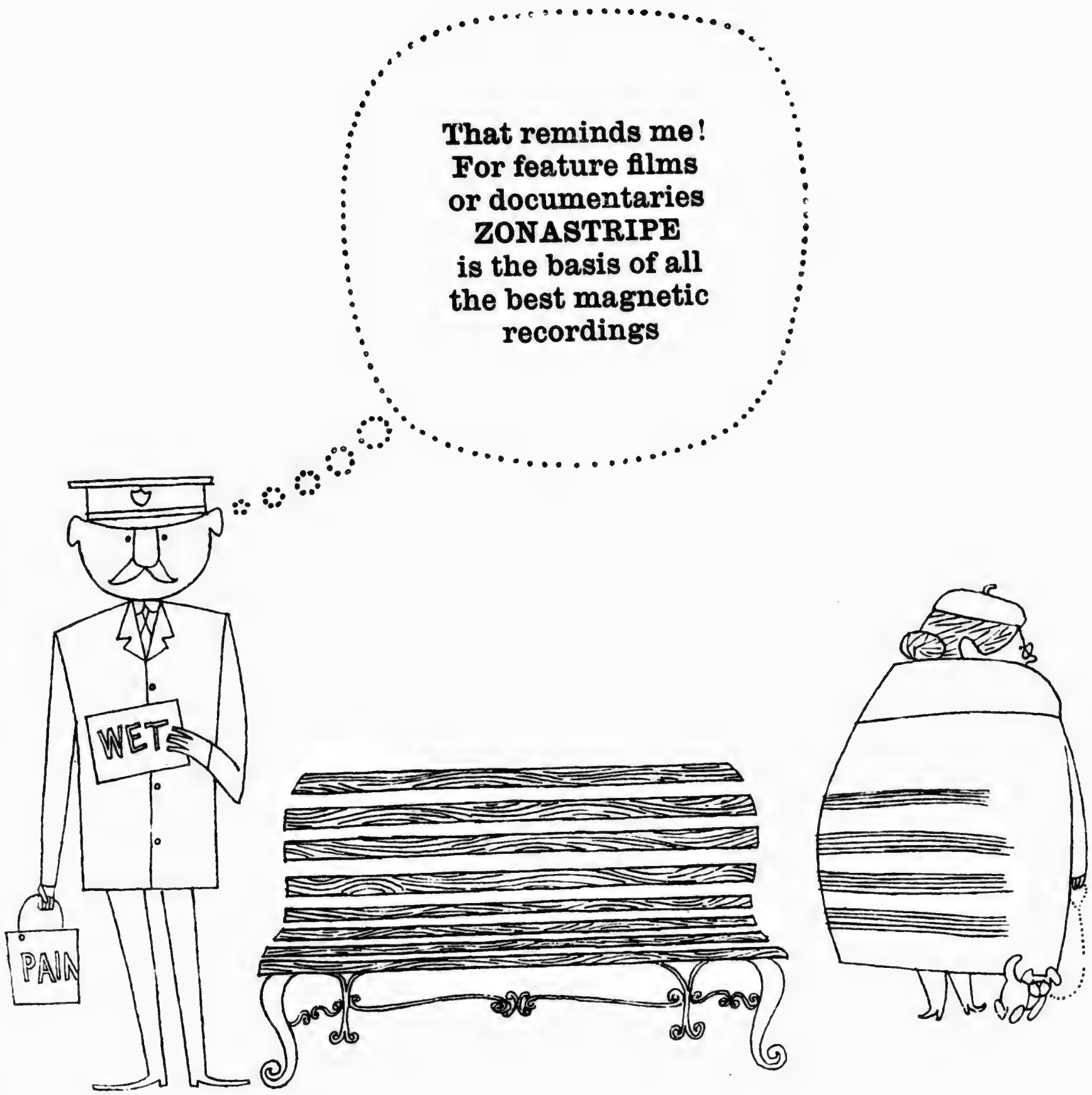

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The crews behind —continued

Margery Lindop; Boom operator, David Jones; Maintenance, Ray Hole; Assistant art director, Maurice Pelling; Construction manager, F. E. Trussett; Set dresser, Andrew Low; Draughtsmen, Henry Lee and Royce Baxter; Property buyer, Sid Siddall; Scenic artist, Ted Barnes; Dress designer, Joan Ellacott; Wardrobe mistress, Evelyn Gibbs; Wardrobe assistant, Gloria Barnes; Chief make-up, George Partleton; Chief hairdresser, Betty Glasgow; Stills cameraman, Harold Hanscomb; Casting director, Norah Roberts; Publicity director, John Ware; Studio publicity director, Lillana Wilkie; Studio publicity director's secretary, Greta Jacob; Production accountant, Stanley Burridge; Assistant production accountant, Martin Cahill; Accountant's secretary, Margery Chiles; Editor, Gordon Pilkington; Assembly editor, Deveril Goodman; 2nd assistant editor, Tony West; Dubbing editor, Don Challis; Gaffer, G. Bignall; Unit driver, A. Gilbey; Special effects, Peter Neilson; Technical adviser, Christopher Burney.

THE NIGHT WE SPRANG A LEAK
Rix-Conyers at Shepperton

Director, Darcy Conyers. Production Manager, Barry Delmaine; 1st asst. director, Jimmy Komisarjevsky; 2nd asst. director, Barry Melrose; 3rd asst. director, Ken Softly; Art director, Albert Witherick; Asst. art director, Michael Grimes; Continuity, Lilian Lee; Production secretary, Barbara Rowland; Production accountant, Max Standish; Lighting cameraman, Bunny Onions; Camera operator, Jack Atcheler; Camera focus, Brian Bennett; Clapper/loader, John Robinson; Production buyer, Marjorie Wittington; Sound mixer, Bert Ross; Boom operator, Derek Kavanagh; Sound camera operator, David Hill; Sound maintenance, Alan Blay; Make-up, Jill Carpenter; Hairdresser, Anne Box; Wardrobe mistress, Laura Nightingale; Publicity director, Jean Garioch; Stills cameraman, Curtis Reeks; Editor, Bert Rule; Asst. editor, Alan Bell; Camera grip, W. Floyd.

Andy Worker, managing director of Shepperton Studios, gave a luncheon on Bastille Day at the studio in honour of the French artists and unit of " The Hands of Orlac " now in production there. Present were Jacques Corbel (assistant director); Donald Taylor (co-producer), Mireille Perrey, Dany Carrel, Andy Worker, Lucile Saint Simon, Edmond Greville (director), Eugene Nase (production manager) and Jean Ravel (editor)

THE HANDS OF ORLAC
Pendennis at Shepperton

Producers, Steven Pallos and Donald Taylor; Director, Edmond Greville; Production manager, Ben Arbeid; Production secretary, Cynthia Maugham; Producer's secretary, Vivienne Eden; Production accountant, Bob Roberts; Asst. accountant, Rex Mitchell; 1st asst. director, Basil Rabin; 2nd asst. director, Timothy Burrill; 3rd asst. director, Henry Emery; Continuity, Yvonne Richards; Lighting cameraman, Desmond Dickinson; Camera operator, Harry Gillam; Focus, Ronald Fox-Rogers; Clapper/loader, Peter MacDonald; Sound mixer, Buster Ambler; Boom operator, Peter Dukelow; Sound camera operator, Jimmy Dooley; Sound maintenance, Eric Vincent; Stills, Ted Reed; Publicity, Jackie Ward; Make-up, Stuart Freeborn; Hairdresser, Barbara Barnard; Wardrobe, Jack Breed; Wardrobe asst., Mary Armston; Art director, John Blezard; Draughtsman, Bill Bennison; Property buyer, George Durand; Chief floor electrician, Bert Owen; Editor, Oswald Hafendrichter; 1st asst. editor, Alan Corder; 2nd asst. editor, Lois Gray.

HOW THE RANK TRAVELLING MATTE WORKS

THE travelling matte system perfected by The Rank Organisation was described at a recent BKS meeting by Victor Margutti, of Rank Laboratories.

He stressed that the operation of the process was part of the everyday routine of the special department set up for the purpose, and pointed to the many advantages over back projection—notably that space is saved in the studio, time is saved in shooting, and the background can be as sharp as the foreground.

Yellow on blue

The process takes three forms. For black-and-white filming, the artist is lit with yellow light, and filmed in front of a blue-lit backing. In the beam-splitting camera, a panchromatic film records the artist, while the backing is recorded on a blue-sensitive film: on the foreground film the background appears clear, and on the film of the backing the foreground image is clear Prints from these films provide mattes for composite printing.

In adapting the principle to colour, various devices have been tried: the use of ultra-violet or infra-red to provide separation has the disadvantage of differential focus. The Rank process makes use of monochromatic yellow light in the centre of the visible spectrum.

The foreground action is lit with minus monochromatic yellow, and the backing by monochromatic yellow of 5,890A produced by sodium lamps. The foreground is recorded on colour stock and the backing on black-and-white stock; a didymium filter removes the monochromatic yellow band from the foreground image but has no discernible effect upon the colour rendering.

The effect of the didymium filter plus the camera optical system is to reduce the effective colour temperature of the light sources from the standard 3,200 deg. K to 2,000 deg. K, and the light sources must be filtered to correct them.

The composite negative is at present produced in an optical printer, printing the foreground and background images consecutively. A printer is now being installed at Rank Laboratories with double printing heads which prints both films simultaneously.

A third process, used extensively for TV films, makes use of the same studio set-up as in the first described process, but uses a single-film camera threaded with colour negative. From this single negative background and foreground, films are produced in the laboratory by means of colour separation.

A number of films made by the three processes were projected, and most of them gave no indication that they were other than straight photography. Notable features were the sharp background, and the absence of shading around the foreground figures.

Opening the discussion, R. H. Cricks asked how the process differed from that invented by Tommy Howard more than 20 years ago, and first used in " The Thief of Bagdad."

In the laboratory

Mr. Margutti explained that this process made use of white light, the colour separation being achieved in the laboratory.

Replying to R. Feven, the speaker stated that for shots which normally would need an illumination of 80 foot candles it was necessary to use 500, shooting at f/4.

On the subject of the special unit, Mr. Margutti stated that it was advisable to have a travelling-matte technician on the set when shooting. Black-and-white composite negatives could be delivered within a week, but colour took a little longer.

Replying to J. Raymont, he stated that the system was being used with CinemaScope, and they were considering adapting a Technirama camera.

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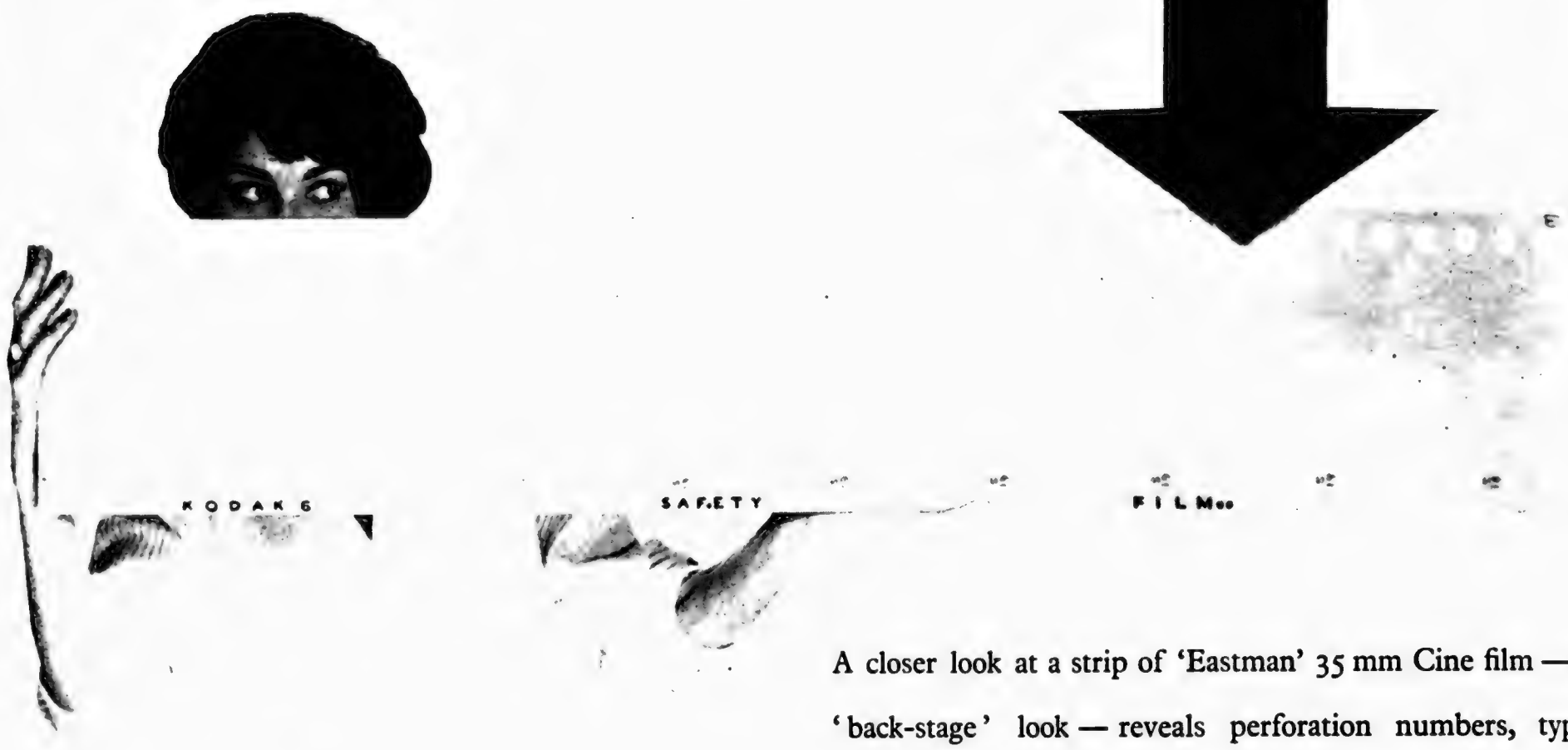

A closer look at a strip of 'Eastman' 35 mm Cine film — a 'back-stage' look — reveals perforation numbers, type identification code, footage numbers, trade-mark. All this has technical significance for the motion picture man.

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Production

—by BILL EDWARDS

AFTER the briefest period behind the scenes Michael Balcon has returned to the forefront of the British entertainment world.

The former Ealing chief now finds his activity pointed in three main directions—to television (he is responsible for six of the ABC Armchair Theatre productions, and has an interest in the shortly-to-be-opened Northern commercial station); to Bryanston Films, the formidable producers co-operative of which he is chairman; and to his own independent production company.

It was about his personal production plans that we spoke at ABPC Elstree, where he is making the screen version of Willis Hall's play "The Long and the Short and the Tall."

He said: "I shall be working very differently from my days at Ealing where I might be supervising production of one picture, preparing the next and reading scripts for the one after that. I shall devote my energies strictly to one picture at a time and if I make three in two years I will consider that more than satisfactory.

"The pattern has changed today, particularly for a truly independent producer, and where you were sure before you must be a hundred times as sure today before going into production.

'Endless considerations'

"Security does not end merely with getting story and cast right. There are endless considerations to bear in mind now, chief among them the new and different markets for your product."

I pointed out that several producers seemed to be doing their utmost to re-create the old Ealing comedies. Was he tempted to try himself?

"No. That was a phase of film-making which, so far as I'm concerned, is over and done with. I know that every seven or eight years there's a fresh audience for the new horror films, war stories and comedies which to us seem, how shall I say, a little reminiscent.

"It's a good market and good luck to those who try to satisfy it. But I don't want to join them. I don't want to look back. I want to look ahead to new and untried subjects.

"That's why I'm excited about 'The Long and the Short and the Tall.' I'm a great admirer of the new school of British dramatists. When I first saw this play at the Edinburgh Festival I believed the author was saying something with force that hasn't been equalled since 'Journey's End' or 'All Quiet on the Western Front.' And I hope—because I never pre-judge films—that it will come over in our picture.

"I've never believed that good plays necessarily make good films—films should be specially written for the dimensions of the screen. But there are exceptions and, without giving figures, I can tell you that this is the costliest property I've ever been associated with."

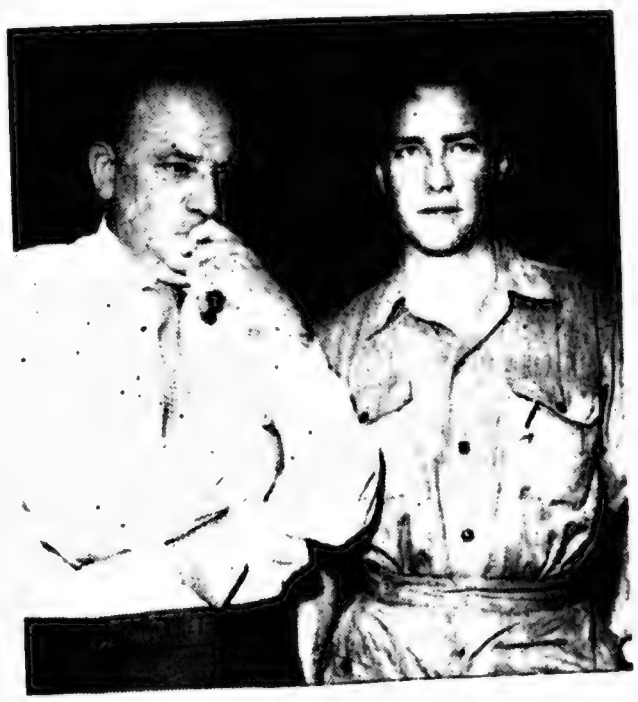
"The Long and the Short and the Tall"—it stars Laurence Harvey, Richard Todd and Richard Harris—is the first of four pictures which Michael Balcon is to make for Associated British. It tells the story of a patrol of British soldiers cut off behind the Japanese lines during the jungle campaign in World War II. The picture will be shot entirely in the studios.

Said Michael Balcon: "Naturally, we considered shooting on location. But, as I said, this is an extremely costly property and we had to consider whether we could justify the added high expense of sending a unit to Malaya, supposing that was possible anyway. We decided we could do it equally effectively in the studios.

"At first, in fact, I thought it might be possible to use only one set, as they do in the play. But it soon became obvious that it would have to be opened out and given movement."

"The Long and the Short and the Tall" is directed by Leslie Norman.

"The story," he said, "is a director's joy, an exciting, actionful story which at the same time has an attitude, a point of view to make. It is violently anti-war without any moralising. We have thrown together seven soldiers who cannot understand themselves or each other, and as the tension and fear of death grow, so does their lack of understanding. The point is made that where there is no communication there must be conflict. And where there is conflict there must be war."



"The Long and the Short and the Tall," Michael Balcon's production for Associated British, is well in its stride at ABPC Elstree. Here on the set is Michael Balcon with Richard Todd, who co-stars with Laurence Harvey and Richard Harris. Leslie Norman directs and the executive producer is Hal Mason

OFF THE ROCK

"Operation Snatch" is the title of Jules Buck's next production, which Jay Lewis is to direct some time in the autumn. It's a comedy based on a short story written for the screen by MGM Studio's publicity chief, Paul Mills.

Story concerns the Barbary apes traditionally kept on the Rock of Gibraltar, and the accompanying legend, which says that if the apes leave the Rock then the Rock will leave the Empire. In Paul Mills' story the apes *do* leave the Rock, and this results in some hair-raising adventures for the silly-ass British officer assigned to look after them.

\+ + +

FRANK GODWIN is preparing the first of two subjects he is to make with actor Richard Todd's personal production company, Hailey-wood Films. It will be a comedy, starring Todd, tentatively titled "Love from Everyone." Production is expected to start in the autumn.

Second subject will be the screen version of John Harris's novel, "The Sleeping Mountain": no starting date yet for this one, which calls for extensive foreign locations.

\+ + +

AFTER 65 days of principal photography at Merton Park and ABPC Elstree on the new Anglo Amalgamated thriller, "Konga," producer Herman Cohen now has Victor Margutti, Desmond Dickinson and Jack Slade working with him on the numerous travelling mattes, split screen, model, animation and miniature sets.

Cohen is using many new techniques and claims "Konga" will be one of the most spectacular trick pictures in the history of films.

\+ + +

PETER ROGERS'S new comedy for Anglo Amalgamated, "No Kidding," starts production at Pinewood on August 2. Scripted by Norman Hudis, the story is set in a holiday home for children of the rich, children whose people are always travelling, always busy, and want someone to park their kids.

Gerry Thomas will direct and the cast, headed by Leslie Phillips playing "father" of the home, includes Noel Purcell, Irene Handl, Joan Hickson, June Jago, and Julia Lockwood.

\+ + +

DONALD HOUSTON, Donald Wolfit and Maurice Denham have joined the cast of the

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United Artists' " The Apartment," Billy Wilder's production with Jack Lemmon, Shirley MacLaine and Fred MacMurray, has already been nominated by one critic as the " comedy of the year "; and it could well be that its opening night, at the Leicester Square Theatre, London, will be known as the " premiere of the year." Monty Morton played host to an unusually strong gathering of top names from the world of showbusiness, politics and the arts. Above: Arnold and Mrs. Picker, Miss Picker, Lew Kerner and Mrs. Berker

LONDON ACCLAIMS 'THE APARTMENT'

Above: John and Mrs. Davis; Lord and Lady Brabazon; Max Bygraves, Dave and Mrs. Bickler, Mrs. Bygraves. Below: Reuben and Mrs. Mamoulian; Boris and Mrs. Karloff; Lord and Lady Montagu

Above: Michelle Mercier arriving at the Leicester Square Theatre; John and Mrs. Gregson

Above: Mr. and Mrs. B. F. Clarke, Monty Morton and Arnold Picker; Jack and Mrs. Hawkins. Below: Don Taylor, Hazel Court, Jack Lemmon (star of the film), Patricia Cutts and Monty Morton; Sheree Winton; Lord Beaverbrook arriving

Television

by TONY GRUNER

THE REPORT on Children and Television programmes presented by the joint committee set up by the BBC and ITA has been published at a most convenient time for both television broadcasting organisations; but few of its recommendations are likely to be implemented.

The BBC has issued a code of practices with reference to children shows and the ITV company has done the same, but this only affects outstanding forms of violence and brutality. In the States the networks are operating a similar type of policy.

On the general desire for providing better quality programmes in almost every aspect of TV broadcasting the BBC and ITV seem to think as one. The basic difference in thinking as between members of the committee investigating children's programmes and, say, the BBC and programme contractors, is that the latter believe that their responsibility to the younger generation is a limited one, and that the onus should be on the parents, whereas the committee think that the privilege of being involved in television imposes a responsibility on ITA and BBC of "acting consistently for the public good."

Responsibility

Says the committee in its report, paragraph 23, "this responsibility cannot be fulfilled if drivel, brutality and debased moral standards are significant features of the programmes provided in the peak period of family viewing."

The BBC and ITV joint-committee was set up following the publication of "Television and the Child," a study sponsored by the Nuffield Foundation dealing with television's effect upon the lives of young people. Early in 1959 the BBC and ITA established a committee which was to consider "the policies and practices" of their two bodies in line with the recommendations in "Television and the Child" and to recommend any action considered "practical and desirable."

The committee reveals that Friday night is the most popular evening for children's viewing. The BBC audience research also obtained statistics for viewing on Mondays and Wednesdays: according to the Corporation, children from 5-14 years watch TV up to 8.30 on Mondays and Wednesdays as follows:—

Monday

5- 7-year-olds	615,000
8-11-year-olds	1,800,000
12-14-year-olds	1,386,000

Wednesday

5- 7-year-olds	360,000
8-11-year-olds	1,152,000
12-14-year-olds	1,200,000

According to statistics provided by ITV, the average numbers of children between the ages of 5-15 watching television up to 9 o'clock on Mondays was 2,890,000 and on Wednesdays 1,590,000.

The Committee commenting on these figures says: "At least up to 9 pm the TV audience is largely a family audience, concentrating its attention upon the screen." It emphasises, however, that "programmes on serious themes need not be diluted or emasculated in order to be acceptable to the family audience." The Committee would like to see ITA for example, establish a balance of programmes within peak hours. For example says the report "a series of architectural broadcasts was regularly placed too late in the evening both for many adults and for children. Many viewers who go to bed early have little chance in practice of seeing the more serious and informative programmes. The word 'cultural,' sometimes attached to 'minority' off-psak programmmes, is already acquiring abusive connotations. The Committee is mindful of these dangers in urging the broadcasters to provide great variety in the peak hours."

Not fit subjects

On the various aspects of programming the Committee has this to say on light entertainment: "physical handicap, social embarrassments, and public humiliations are not fit subjects for comedy. That people are funny is one of the engaging things about them, but the fun ought not to be enjoyed at the cost of detaching the viewer from our common humanity."

Too often the good and the bad characters in westerns and modern crime series are indistinguishable in the methods they employ to achieve their different ends. Both resort to violence. Improvements could be made within the frameworks of the Western. "For example there has been an increase in violence depicted for its own sake, with straightforward fights transformed into beatings-up and spiced with sadism. These have come with the so-called 'Adult western,' which does not appear to the Committee to justify this description in the majority of cases. The Committee is not opposed to violence 'lovingly retailed,' a phrase used by Doctor Himmelweit in her evidence to the Committee. Two particular culprits were 'Laramie' on the BBC and 'Rawhide' on ITV."

The Committee said, "Too many of the lyrics broadcast are merely drivel and have a generally debasing tone which is to be deprecated."

The Committee suggests that the number of quiz programmes presented by the companies should be cut down and that less emphasis should be placed on the prizes, in part reducing their value.

The Committee would like both the BBC and ITV to base their standards for plays on those laid down by the Australian Broadcasting Control Board. The selection of subject matter and treatment of themes should be wholesome and fresh in outlook. On no account should the more sordid aspects of life be presented in such a way that they appear to play a greater part in life than they actually do. It should not be impossible for programme producers to work within reasonable limits between an over-suspicious puritanism and a broad-minded "tolerance."

The Committee felt that broadcasters cannot discharge their responsibility by leaving to parents the question of what their children see. Parents are not always present when children are viewing, nor can they always tell from public information the nature of programmes about to be televised. There are other parents who are too irresponsible to care what their children see. The Committee, noting that the ITA forbade the appearance in advertisements of anything likely to be injurious to children mentally, morally or physically, suggests that an equally forthright stand is necessary in respect of programmes which occupy rather more than ten times the amount of air time devoted to advertising."

Code of Practice

The BBC's much publicised Code of Practice for producers came in for some comment by the Committee, which states: "While a code can save time, it can also serve as a scapegoat on to which a producer can pass off his responsibilities. It is only too easy to argue that, because a particular theme is not specifically banned in the code, there is no harm in exploiting it.

"No code can be sufficient in itself. It is, for example, difficult to define the clauses of any code except in a largely negative way. It should not be thought that the Committee is disparaging the action of the BBC Television Service in issuing its code on violence, but the Committee is conscious that no code can operate except in the right circumstances. Much of British television is live and often impromptu and it would almost be impossible to devise any system of censorship to deal with all this material effectively.

"The Committee, therefore, does not support the proposals made for a written code of television conduct. It prefers to rely instead upon the development within the television organisations of a climate of opinion in which it would become inevitable in producing programmes to consider the special needs of the family audience.

The Committee wants the BBC, ITA and programme contractors to realise that the period between 6 p.m. and 9 p.m. each evening is family viewing time:

that the controllers of TV broadcasting have that they have a duty to make sure that grammes put out during this period are to the family audience by the manner of their presentation and by virtue of what these programmes contain as well as what they omit;

and they should, therefore, direct their responsible staffs to work strictly in accordance with this policy in the planning and production programmes.

The Committee hopes that these bodies will issue a statement to this effect and also suggests that each television company appoints people who could act as advisers on children's viewing. These advisers would have "the duty to

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REV WS

—conti ed from page 10

The Lost World

Twentie Century-Fox. American (—). Cinema-Scope. otographed in De Luxe Color. Directed by Irw Allen. Featuring Michael Rennie, Jill St. Joh nd Claude Rains. 8,730 feet. Release August 29, 1960

HOR OR-COMIC, vividly photographed in Cinem ope and De Luxe Colour. A stable compa n of "Journey To The Centre Of The Earth." t jazzes up Conan Doyle's famous scienc ction novel about an expedition to South Ameri to verify the existence of terrifying pre-histori monsters. The assorted characters are uneven portrayed and much time is wasted before the dinosaurs, to say nothing of ferocious Indian appear, but disarming, if not always intenti nal, humorous touches, plus thrill-packed concluding chapters, given bizarre backdrops, amply atone and firmly establish mass appeal. It'll make junior's eyes pop out and cause Dad to laugh his head off. Very good title and star novelty booking.

Story.—George Challenger, an English zoology professor, claims that he has found a "lost world" in South America, but fellow scientists are sceptical. Challenger undertakes a second expedition and the party includes Lord Roxton, a playboy hunter, Jennifer, a comely American, David, her young brother, Ed Malone, a reporter, and Walter Summerlee, Challenger's challenger. On reaching South America, they are joined by Gomez, a gay guitar-twanging helicopter pilot, and Costa, a guide. They then fly to the heart of the Amazon, encounter frightening pre-historic monsters and carnivorous plants, and capture an Indian girl. Roxton and Ed quarrel over Jennifer and later it transpires that Roxton had abandoned Burton White, an explorer, during an earlier trek. The native girl, with whom David has fallen in love, saves them from man-eating Indians and leads the way to White, now old and blind, who reveals an escape route. They find a fortune in diamonds and bicker among themselves, but the survivors reach safety as the "lost world" is destroyed by explosions.

Production.—The picture brings Conan Doyle's book up to date, but the modifications and modernisation broaden its scope at the expense of conviction. It is, nevertheless, good fun, as well as suspenseful and spectacular "pocket serial." Jill St. John looks a treat, though incongruously attired in skin-tight pink pants, as Jennifer; but Michael Rennie lacks poise as Roxton; and Fernando Lamas fails to register as Gomez, the South American Tommy Steele. Claude Rains is, however, amusing as the carroty-beared, dynamic Challenger; Richard Haydn scores in contrast, as the unctuous, doubting Summerlee; David Hedison makes a manly Ed; and Vitina Marcus is quite a dish as the native girl. The party dithers on the way to the Amazon, but once it arrives romance, intrigue and deadly dinosaur fights swiftly alternate before the "lost world" literally goes up in smoke and flames, following activity in a cave glowing with red-hot lava. As for the vegetation, it suggests than an evil spirit has run amok at the Chelsea Flower Show, and the dialogue is pretty banal; but, no matter, "The Lost World" has got what it takes.

Points of Appeal.—Fascinating, if wildly incredible story, title, stars, uninhibited comedy, breathtaking thrills, brilliant camera work, CinemaScope, De Luxe Colour.

The Bellboy

Paramount. American (U). Directed by Jerry Lewis. Featuring Jerry Lewis, Alex Gerry and Bob Clayton. 6,477 feet. Release July 25, 1960

SLAPSTICK comedy, or rather screen joke book, produced, directed and written by Jerry Lewis, also the star. Actually hingeing on Miami's fabulous Hotel Fontainbleau, it illustrates the wild misadventures of a whacky page-boy who commits one colossal blunder after another yet miraculously retains his job. The gags are chestnuts, but Jerry Lewis, always in hot water as the "hero," manages to keep them warm. Moreover, its dialogue is commendably economic. Happy-go-lucky star "double bill," with a particular appeal to youngsters.

Story.—Stanley, bellboy at the Hotel Fontainbleau, a ritzy Miami Beach hostelry, toils ceaselessly, but his competence doesn't match his zeal. Incidentally, Stanley whistles while he works, but has never been known to talk. Stanley's catalogue of calamities starts with him dismantling a rear-engined car when the owner requests everything to be brought from the "boot," and then follow fumbling at the reception desk, trouble exercising dogs, underwater capers, nonsense on the golf course, crazy aerial activity and still more "what-have-you."

Production.—The picture has no story, let alone a love interest, but its lunatic situations, although far from original, are effectively scrambled. Jerry Lewis makes a resourceful Stanley and avoids outstaying his welcome; Alex Gerry and Bob Clayton are good "feeds" as hotel manager and bell captain respectively; Bill Richmond gives a clever impersonation of Stan Laurel; and guest stars comedian Milton Berle and top American golfer Cary Middlecoff further strengthen the billing. Its lush settings please the eye and promote good atmosphere, and words are not wasted.

Points of Appeal.—Star, wholesome fooling, lavish staging and U certificate.

Hello London

Regal. British (U). Photographed in Eastman Color. Featuring Sonja Henie, Michael Wilding and Eunice Gayson. Produced by George Fowler. Directed by Sidney Smith. Screenplay by George Fowler, Herb Sargent and Ken Englund. Director of Photography. Otto Heller. Musical Director. Phillip Martell. 7,020 feet. Release not fixed

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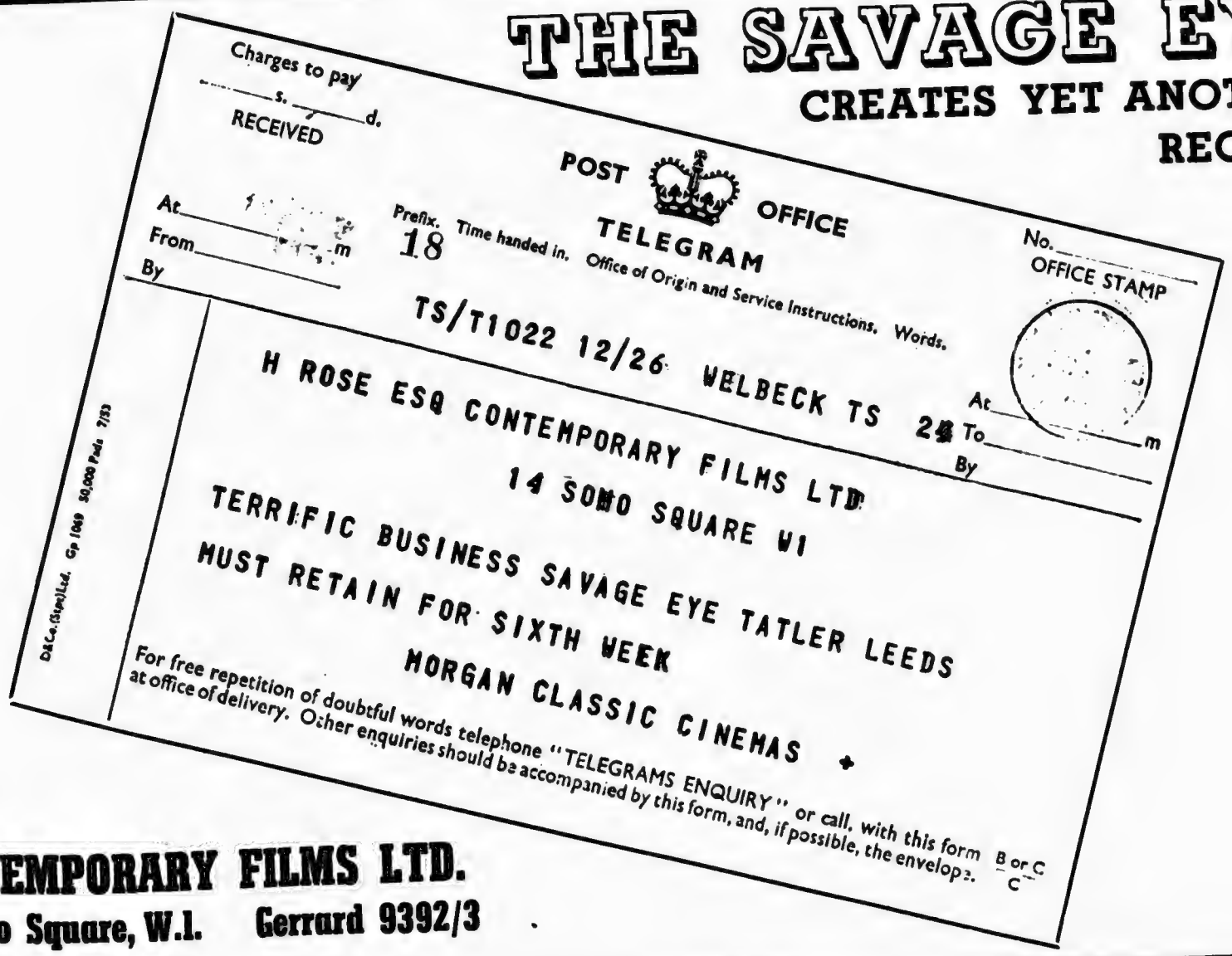
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finely photographed in Eastman Color. It uses a London guide book for a script and punctuates a tour of the metropolis with ice-ring spectacle and song, dance and cabaret divertissement. The popular stars and guest artists seize their chances, but the direction and editing lack discipline. At once illuminating and entertaining, its prospects could, nevertheless, be immensely improved by drastic cutting. Acceptable star and title " quota."

Story.—Sonja Henie, the famous skater, meets old friends Michael Wilding and Eunice Gayson while appearing with her troupe in London. Michael and Eunice want Sonja to top the bill at an orphans' benefit, but Ronnie, Sonja's manager, says she must leave immediately for Paris. Michael and Eunice, aided by theatrical pals Lisa Gastoni, Dennis Price and Bob Coote, plan to keep her off the Paris plane by taking her and her company on a lengthy London sightseeing bus tour. This also means holding Ronnie prisoner, but the ruse works, the charity show's a hit and everybody's happy.

Production.—The picture slightly overdoes the " variety " stuff before getting Sonja Henie and her company on the London bus, but the itinerary, culminating in a visit to the Battersea Fun Fair, is nothing if not comprehensive. Sonja Henie acts naturally and cuts delightful glacial capers as Sonja; and Michael Wilding, Eunice Gayson, Lisa Gastoni, Dennis Price, Stanley Holloway, Dora Bryan, Roy Castle and Joan Regan make their presence felt as themselves. There is more padding towards the finish, but the charity ice show finale glitters.

Points of Appeal.—Undemanding plot, box-office stars and guest artists, widely varied London backgrounds, catchy numbers, Eastman Color and U certificate.

Chapter Play

Ali and the Camel

CFF. British (U). Written, produced and directed by Henry Geddes. Director of Photography, Johnny Coquillon. Featuring Mohamed Rifai, Alan Rodman, Abdul Daabub, Mohamed Cinema and Mike Pirotta; Eastman Color serial in eight episodes averaging approximately 17 min. each.

CHILDREN'S adventure story set in the Middle East. It tells how a little Arab boy is tricked into helping a knavish " Professor " into helping him and his accomplices to steal some jewels, but is steered back on to the strait and narrow by the intervention and friendship of a talking camel. This is the first all-colour serial made for the CFF and the experiment has been rewarded by a most pleasing heightening of the drama as well as of the pictorial effect. The players, all amateurs—including the camel—give fresh and unstilted performances, and the backgrounds combine beauty with a spice of education. First-class children's serial.

Production.—This is unabashed juvenile adventure with a touch of magic in the shape of the talking camel (who, of course, can be heard only by the small boy). The location, largely in the desert, provides opportunity for exciting incidents in each instalment. Among the highlights are a bomb explosion and a really thrilling car chase down a winding escarpment road. The ways in which Ali, advised by his camel, outwits the deep-dyed villains are reasonably worked out and clearly presented, and, for good measure, involve the use of a light aeroplane and a U.S Army helicopter. Mohamed Rifai is a most engaging youngster and, with the help of Henry Geddes, makes Ali into every boy's daring, young hero. Alan Rodman and Mike Pirotta indulge in their unalleviated skulduggery with great conviction; and the appropriately named Mohamed Cinema is, happily, not so black as he is painted. The acting honours, however, are stolen by the camel, whose sardonic expressions are magnificently matched by the script and the voice of Maurice Denham; this performance is a triumph of team work.

Points of Appeal.—Exciting action story, engaging hero, compelling camel, exotic backgrounds and Eastman Color.—G. C.

Shorts

Anglo Amalgamated

HAZARD. British (U). Directed by Tom Stobart. Featuring Neil MacCallum, Tom Bowman and Denise Seper. 2,931 feet. Release not fixed.—Mountaineering featurette finely photographed in Technicolor, it concerns two lusty and exuberant steel workers who, while scaling the Dolomites, run into trouble and learn the hard way the importance of safety first. Its stars and director handle the tale skilfully and spectacularly press home its moral against breath-taking scenery. Very good quota fill-in.

Renown

JESSY. British (U). Directed by Wolf Rilla. Featuring Katina Noble, Maureen Pryor and Donald Houston. 2,775 feet. Release not fixed.—Moving cameo, dramatic documentary showing how a spastic, confined to a wheelchair, finds self-confidence and a zest for life through careful and sympathetic tuition and contact with normal children. Katina Noble deeply impresses as the afflicted heroine: the supporting adult and juvenile players are co-operative; the direction is sensitive and atmosphere and detail are authentic. Outstanding British featurette.

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SINS OF YOUTH - TRAVELLING LIGHT SMASH HIT STOP ALL TIME RECORD TAKINGS AND ATTENDANCES LAST WEEK STOP HAPPY TO SHARE YOUR SUCCESS = NEVILLE DENT

PARIS COVENTRY ++

THIRD WEEK — AND IT'S STILL RUNNING

PRODUCTION

–continued from page 15

Raymond Stross-Sidney Buchman productio " The Mark," now filming at Ardmore.

Houston plays an unscrupulous newspa reporter; Wolfit is cast as the managing direc of the firm who employs an ex-prisoner; a Denham is the executive of the firm displa by the ex-prisoner. Guy Green directs.

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NEW title for Regal Films' " The Wrecker it's now " Fury at Smugglers' Creek."

John Gilling produces and directs this I man Colour-Dyaliscope production from his o screenplay at Twickenham Studios. John G sage is associate producer and the cast is headed by Peter Cushing, Michele Mercier, John Fraser, Bernard Lee and June Thorburn.

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THE whole of the performance at the Salzburg Festival of " Der Rosenkavalier " is to be filmed by Dr. Paul Czinner, whose film of the Bolshoi Ballet met with outstanding success in specialised situations, and whose Royal Ballet film is proving equally successful.

TELEVISION—

–continued from page 18

encourage, to advise, and, if necessary, to warn those in charge of programmes falling within the family viewing period. Some of those working in television at present have acquired a specialist knowledge of children and the advisers might be recruited within as well as outside the television organisations. They could also act as interpreters between the television organisations and the organised and unorganised public."

The Committee appears to favour the establishment of a joint advisory body for both the BBC and ITA with a knowledge of and sympathy of children and young people. It is in favour of a " truce " between the BBC and ITV at certain times during the week when both television services would put out serious programmes.

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THE reaction by the BBC and ITV to s report was pretty definite.

In a foreword to the Committee's recommendations both the Corporation and ITV declared that they still maintained that the parents had as much to do with controlling children's excessive viewing and that in the entire task of providing programmes " for family audiences one had to bear in mind that children were part of these audiences.

Suggestions for yet another advisory committee for the industry on children's programmes was turned down.

Later in the week the programme contractor through ITA, issued a statement which, while congratulating the Committee for its report, and agreeing that some of its criticisms were " valid " criticised the " preoccupation with what might be unsuitable for children may have led them to over-emphasise certain features."

As both ITA and the BBC had officials devoting their full time to children's programmes with liaison between both bodies, ITA could not believe there was a need to set up yet another committee.

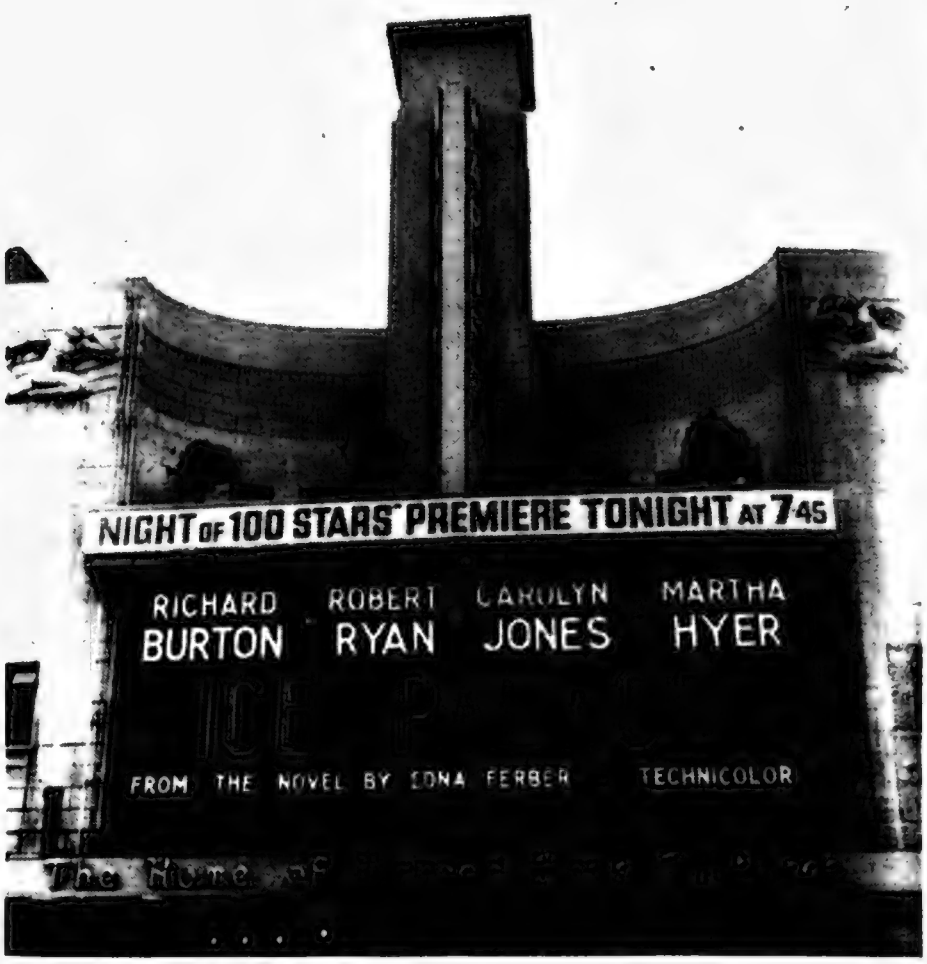
LORD MORRISON VISITS ABPC, ELSTREE

C. J. Latta, managing director of ABPC, was host to Lord Morrison of Lambeth, president of the BBFC, who, accompanied by the BBFC secretary, John Trevelyan, paid his first official visit to the ABPC studios. Mr. Latta presided at a luncheon, which was also attended by J. R. Wallis, in charge of studio operations; Vaughan N. Dean, general manager; Frederick Gotfurt, scenario editor, and David Jones, controller of publicity and advertising. Above: Frederick Gotfurt, John Trevelyan, Lord Morrison, C. J. Latta, J. R. Wallis and Vaughan Dean

ove: Sir Michael Balcon, John Trevelyan (right) and Hal Mason, executive producer on " The Long And The Short And The Tall " ; Lord Morrison on e set of " The Rebel," with W. A. Whittaker (left), producer, and Vaughan N. Dean. Below: Tony Hancock and Lord Morrison on the set of " The ebel." Lord Morrison visits " The Long And The Short And The Tall " and meets Richard Todd and Richard Harris; Tony Hancock gives Lord Morrison one of his paintings from " The Rebel "

Sparkling occasion at the Warner

Over an hour before any of the guests arrived, crowds were gathering outside the Warner Theatre, Leicester Square, last Thursday, the opening night of Warner-Pathe's " Ice Palace." The premiere was linked with the " Night of 100 Stars" stage show at the London Palladium as a special " Night of 100 Stars " charity performance, in aid of the Actors' Orphanage and many of the stars taking part in the Palladium show attended the screening beforehand. Although he was unable to stay for the performance, Sir Laurence Olivier, president of the Actors' Orphanage, arrived to greet some of the guests before going to the Strand Theatre, where he is appearing in " Rhinoceros." Sir Laurence had a tremendous reception from the waiting public and was welcomed at the theatre by Arthur Abeles, chief of Warner Bros. in Europe. Later in the circle lounge he met several of the stars attending the performance including Associated British contract star, Sylvia Syms, and Janette Scott, and Warner-Pathe's managing director, Lou Lewis. Among other guests were Major Alfred Davis (chairman of the CEA), Sir Tom O'Brien and John Trevelyan, BBFC secretary. Pathe News and both television networks covered the occasion. Right: the front-of-house display



Above: J. H. and Mrs. McDonald, Walt and Mrs. Framer, of New York; Daniel Massey and Adrienne Corrie: Percy and Mrs. Livingstone. Below: Art a
Mrs. Silver, Arthur Abeles and Lou Lewis; Vera Day and Arthur Mason; Sir Laurence Olivier, Janette Scott and Mrs. Nell Rae; John Turner

Arthur Abeles and Sir Laurence Olivier entering the theatre

Bill Cartlidge and Flora Robson; Walt Framer, Sylvia Syms and Lou Lewis

Above: Millicent Martin and Ronnie Carroll; Olive Gilbert, Peggy Mount and Norman Newell; Alan White and Sarah Branch. Below: Harry and Mrs. Dawson; Tony Wright and Shirley; Margaret Rawlings and her daughter, Jane Barlow

Showmanship

—by FRANK HAZELL

FILMS and cinema gain more "free" publicity than almost any other industry. Our product and personalities are so interesting and of such news value that hardly a week passes without at least one medium of mass entertainment and information using film as its main point of appeal.

Stories are serialised in national and provincial papers; special television programmes are centred around stars and film subjects; books, records, radio and magazines all draw their inspiration, and in many cases financial stability from film.

We feel this is quite legitimate and set against this is the publicity the film receives in return. One sometimes wonders, however, whether we make it too easy and whether all this publicity is free to us or free to the receivers; and who gains the major sales impetus?

Fighting as hard as we do for the maximum coverage on the film and its story, it is very difficult to evaluate what is good for the film and what can do it harm. We believe too implicitly in that old and silly saying, "all publicity is good publicity" and "it doesn't matter what they say as long as they spell the name right." For the latter, the individual may be right when applied to himself, but for films, I think it is very far off the mark.

One must return to the hardest question to answer—what is good publicity and what constitutes bad? On moral judgments there is an easy assessment, but, as a showman, it is hard to be sure. Many of the national serialisations I have read must harm the film—they are so potted and have to conform so much to a "family" readership that the punch of the book disappears and the film is brought down to the size of the newspaper story.

If the readership of these is small, then there is, maybe, the consolation that the resultant coverage on the newspaper's selling of the serialisation offsets the harm the actual story might do. One of the greatest assets in all advertising is the "snob" value one can get attached to a film. To make the film one everyone "has" to see is the publicist's dream.

The British character being what it is, we provide ample means for the public not to see the film, supplying sufficient information on the film's story and treatment to allow potential audiences to persuade themselves that they have already seen it!

The star system may have had its problems but it simplified the selling of films. All publicity could be centred around the artists and, as a continuing asset, their box-office pulling power was the thing to encourage, not that of the film. In plain economics this was not a bad idea.

The system of letting a film stand on its own merits has pretty well disappeared; to succeed now it must have records, newspaper serialisation, television and radio coverage, with all the other fringe activities tagging along.

Are the ultimate benefits to the film of this advance story-selling so very great or should we revert more to straightforward selling?

This is another matter for market research and one that could produce some interesting results. How much should you tell without harming the marketable value of your property? Today we give the whole game away—is this good or should we leave more to the public's imagination?

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

E. Frisby, A/M, ABC, Cleethorpes.
S. Luton, Carlton, Upton Park.
P. Pulman, A/M, ABC, Westover, Bournemouth.

THE COMPANY OF SHOWMEN

Bait for the teenage audience

IN LINE with modern trends in entertainment demands, the institution of special teenage shows has been proving an ideal platform to get the youngsters into the cinema.

Dancing on the stage to pop records gives them a chance to indulge in the exhibitionism they seem to need, and with the special record interludes, "juke box juries" and stage appearances of local rhythm groups, they find a satisfaction normal film performances cannot provide.

J. Alexander, Gaumont, Wolverhampton, launched his series with a real showmanship flourish. Bold and gay announcements at the theatre featuring the top recording artists, and displays in all record and music dealers. Ballrooms gave their co-operation as the cinema shows are held in the mornings, and press welcomed the idea of giving these youngsters a chance to let off steam under properly supervised conditions.

H. S. Campbell, Ritz, Southend, had attractive and appropriate window displays for "Wedding in Springtime." These were mainly in gown shops, featuring wedding clothes, and the simple and dignified cards had the right touch of restrained showmanship. He also gave good coverage to the Bardot feature, "A Woman Like Satan." A wide range of shop displays and a placarded public address van made a town tour.

Another fine campaign for "Our Man in Havana" was arranged and executed by **H. Bedford,** Gaumont, Derby. A PA van and sandwichboard men were used in away from the theatre coverage, and press included two full composite pages and above-average general film editorial. Special notices were displayed on factory notice boards, and again Hoover dealers gave the fullest co-operation in display and reciprocal advertising.

G. Stansfield, Odeon, Manchester, also made the national tie-up on this film pay the top dividends, with twenty-eight window displays in Hoover dealers and a large and attractive exhibition at the theatre.

The special press preview again gained exceptional film editorial, and the serialisation, in fi instalments, gave a saturation build-up the we prior to playdate. Other composite pages w sponsored in six local papers and the "eye competition was also carried by each paper. press coverage sells pictures, then a campa like this should be surefire.

Press was again the feature in the sel arranged by **P. J. Mills,** Gaumont, Liverp The serialised story was used in three papers and all leading stores and shops selling Hoover products displayed special film credit cards. Book tie-ups were also effected in five dealers.

Harold Gale, Gaumont, Southport, had feature coverage on his "Personal Profile." A weekly feature on leading personalities in the town it was racily written and placed the cinema manager in the right perspective of providing a vital service to the community and proved the kind of personal relations Mr. Gale has built up over the last thirty years.

Admiral guest

The Admiral Superintendent of the Royal Naval Dockyards at Rosyth was the main guest at the opening of "Sink the Bismarck!" at the Gaumont, Edinburgh.

J. A. Brown also had in attendance the commanding officers of all the naval establishments with small detachments from each unit.

The guard of honour was provided by members of the RNVR. Scottish Television covered the opening to make this gala occasion a definite selling point for the film's run.

Press coverage was outstanding. There was a serialisation of the story supported by other news stories on the sinking of the Bismarck and events leading up to and following this historic naval action.

A fine campaign was sent in by **G. Wilmot,** Odeon, Southampton, for the same film.

Chief guest was the mayor, and member of the foreign consular service were also present. A guard of honour was provided by the Cadet Corps and this sparked off useful press coverage, which had already been started with the serialisation and editorial on other film features.

Many managers arranged special television parties at their theatres for the Royal Wedding and one of the originators of this excellent idea was **Ray Taylor** at the Regent, Brighton.

In association with Relayvision, and the *Evening Argus*, an appeal to the "over 40 and Young at Heart" to make application was made through the press. Twenty-five large screen viewers were installed in the Regent's ballroom.

The press coverage on this idea was quite outstanding, for apart from the general editorial Relayvision took large displays ads with application forms attached.

The response was so great that two parties had to be arranged and a further set of receivers were installed at the Pavilion Theatre.

Ray also made this the platform for his first plugs for "Wedding in Springtime," which he was showing the following week.

The Showman also commends . . .

Figures in parentheses indicate number of credits

LESTER R., Odeon, Leigh: A Touch of Larceny. **Leven** A. G., Gaumont, Hendon: The Challe **Lendrum, E. P. M.,** Odeon, Sitting-bourn On the Beach. **Larrosa, E.,** Gaumont, Bootle Happy Anniversary. **Laing, W. D.,** Odeon, Aylesb The Horse Soldiers. **Lucas, R. R.,** Gaum Southampton: Our Man in Havana. **Lambe R.,** A/M., Playhouse, Windsor: Journey to th Centre Of the Earth. **Lister, J.,** Astra, Wheat Press publicity. **Lennox, G.,** Toledo, Muire Up in the World, Demetrius and the Gladi s. They Came To Cordura, Don't Panic Chap Behemoth the Sea Monster, Friends and Neigh ars (6). **Lake, J. E.,** Savoy, Luton: Newsreel public Bottoms Up, Easter Parade, Carry On Const e, Public relations (5). **Lee, C. L.,** Odeon, York That Kind of Woman. **Liddle, J.,** Astra, Laarb ch: Treasure Island. **Lawrie, W.,** Regal, Green k: Moment of Danger, Expresso Bongo, The F B I Story, A Summer Place, The Stranglers of Bomb The Man Who Could Cheat Death (6). **Luton** S., Carlton, Upton Park, Bottoms Up, Blue-beard's Ten Honeymoons, Moment of Danger (3).

NEWTON, F. W., Gaumont, Cardiff: Too Young to Love. **Norrie, M. N.,** Odeon, Andover: The Tommy Steele Story. **Nethercote, B. W. E.,** A/M., Olympia, Cardiff: Hell is a City, Carry on Constable (2). **Nicholson, A.,** Zetland, Richmond: The Duke Wore Jeans.

O'NEILL, C., Empire, Morecambe: Theatre publicity. **Oliver, R. J.,** A/M., Forum, Newbury: Inn for Trouble, Moment of Danger, Our Man in Havana, The Scarface Mob, Tommy the Toreador, Doctor at Large (6).

PARKER, R. W., Savoy Exeter: Hell is a City, The Cliff Richard Show, Inn for Trouble, The Angry Silence, Theatre publicity (5). **Pickering, K.,** Whitehall, Rotherham: The Man Who Could Cheat Death, A Summer Place, Expresso Bongo, The FBI Story (4). **Pass, D. H.,** Odeon, Dudley: Anatomy of a Murder, Beloved Infidel, Career (3). **Paton, J. O.,** Ritz, Brighouse: Carry on Constable. **Power, J. G.,** Orient, Aston: Carry on Constable, The Scarface Mob, Behemoth the Sea Monster, Moment of Danger, Two-Way Stretch (5) **Pulman, P.,** ABC, Westover, Bournemouth: Let's Get Married, Inn for Trouble, Carry on Constable, Bottoms Up (4). **Parrott, R.,** Odeon, Doncaster: Third Man on the Mountain. **Porter, K.,** Regal, Bicester: Sink the Bismarck!, Two-Way Stretch, The Horse Soldiers, The Scarface Mob, Public relations (5). **Phillips, T.,** Odeon, Luton: Anatomy of a Murder. **Pryor, W. E.,** Odeon, Aberdeen: The Horse Soldiers. **Payne, J. D.,** Gaumont, Holloway: Career, The Battle of the Sexes **Pitman, G.,** Gaumont, Frome: Theatre pub-**Putsman, L.,** The Shakedown. **Pigg, L. H.,** M., Haymarket, Newcastle: Inn for Trouble, Carry Constable, The Angry Silence, The Bramble h (4). **Paton, J. O.,** Ritz, Brighouse: Newsreel licity, Friends and Neighbours, The Mummy, The Circus, Expresso Bongo, Tamango (6). **Paice,** ., Ritz, Woking: Two-Way Stretch, The Angry nce, Bottoms Up, Carry on Constable (4). **Pear-, F. W.,** Gaumont, Wimbledon: Desert Mice. ks, **F. J.,** Gaumont, Redditch: The Student nce. **Payne, J. D.,** Gaumont, Holloway: Sink Bismarck! **Putsman, L.,** Gaumont, Birming-Too Young To Love. **Post, W. F.,** Astoria, ton: Happy Anniversary, Our Man In Havana **Pickering, K.,** Whitehall, Rotherham: Tommy Toreador, Public relations (2). **Prescott, W.,** y, St. Helens, Carry On Constable. **Phillips,** ., Regal, York: Comanche Station, The Bramble h (2). **Parker, R. W.,** Savoy, Exeter: The hony Newley Show. **Pigg, L. H.,** Haymarket, wcastle-upon-Tyne: Bottoms Up. **Porter, K.,** gal, Bicester: The Mummy, The Five Pennies, ctor at Large, The F.B.I. Story (4). **Paxton,** C., Regal, Aberdeen: Bottoms Up, Cash McCall **Prescott, C.,** Odeon, Bury: Conspiracy of earts. **Parker, R. W.,** Savoy, Exeter: The amble Bush, Bottoms Up (2). **Paton, J. O.,** Ritz, ghouse: North-West Frontier, Two-Way Stretch, mmy the Toreador, A Summer Place, Don't nic Chaps (5).

AY, F., Odeon, Holmeside: On the Beach. **Robin-n, S. E.,** Odeon, Newton Abbot: The Five Pennies. oss, **I.,** A/M., Gaumont, Luton: Desert Mice. eed, **C. H.,** Cinerama, Perth: Curse of the Un-ead. **Robdrup, S.,** Gaumont, Darlington: Journey the Centre of the Earth, The Jayhawkers (2). iddiford, **E. G.,** Elite, Wimbledon: Public rela-ions, Let's Get Married, May Wedding, Schools or Scoundrels, Moment of Danger (5). **Ryder, D. W.,** A/M., Odeon, Dalston: Our Man in Havana.

Roberts, W., ABC, Wallasey: A Summer Place, Two-Way Stretch, Carry on Constable, Please Turn Over, Journey to the Centre of the Earth, Public relations (6). **Roxburgh, W.,** A/M., Gaumont, Oldham: A Touch of Larceny. **Ratcliffe, P.,** Regal, Wembley: Hell is a City, Public relations, Peeping Tom, School for Scoundrels, Let's Get Married, Cash McCall (5). **Ramsay, D.,** Olympia, Newcastle: Ten Tall Men, Third Man on the Mountain (2). **Romaine, R. H.,** ABC, Leeds: Moment of Danger, Oklahoma, Two-Way Stretch, A Summer Place, Goliath, Inn for Trouble (6). **Reddish, G. W.,** Adelphi, Attercliffe: Around the World in 80 days. **Riley, G. W. B.,** Royal, Kings Lynn: Life is a Circus, The World in His Arms, All Quiet on the Western Front, The Mating Urge, Public relations (5). **Ramsden, G. S.,** Regal, Paisley: The Man Who Could Cheat Death, Two-Way Stretch, Please Turn Over, The FBI Story, Moment of Danger (5). **Russell, A. R.,** Astoria, Walton: Expresso Bongo, Around the World in 80 days, Tommy the Toreador (3).

SAUNDERS, H., Odeon, Prestwich: That Kind of Woman. **Saxton, W.,** Odeon, Chesterfield: On the Beach. **Sherwood, W.,** Hippodrome, Colchester: Your Money or Your Wife. **Salter, F. W.,** Gaumont, Rosehill: Pillow Talk. **Serrell, R.,** Gaumont, Chesterfield: The Navy Lark. **Simpson, A.,** Gaumont, Ayr: Heat of the Summer. **Simpson, D.,** Savoy, South Shields: Stranglers of Bombay. **Skinner, J.,** Regent, Edinburgh: North West Frontier. **Sparks, M.,** Gaumont, Redditch: Theatre publicity, My Uncle, Left, Right and Centre (3). **Short, T. D.,** Rialto, Southampton: I Want to Live, S.O.S. Pacific (2). **Slater, J. J.,** Odeon, East Sheen: Sink the Bismarck! **Stephens, M. A.,** Gaumont, Upminster: Your Money or Your Wife. **Savage, R. M.,** Odeon, Bognor: Our Man in Havana. **Samways, D. J.,** Odeon, Corby: Please Turn Over. **Stevenson, P. C.,** Rialto, Broughton: Fantasia. **Smith, K.,** New Cinerama, Glasgow: Stage show. **Scardifield, J. A.,** Odeon, Dover: Our Man in Havana, Career (2). **Skellon, P. E.,** Odeon, Spalding: Follow a Star. **Sheppard, H. P.,** Regal, Colchester: The Horse Soldiers. **Simpson, D.,** A/M., Savoy, South Shields: Bottoms Up, Expresso Bongo (2). **Short, A.,** Mayfair, Tooting: The Scarface Mob, Two-Way Stretch (2). **Stoten, R. S.,** Walpole, Ealing: Anatomy of a Murder. **Street, A. W.,** Odeon, Richmond: Our Man in Havana. **Sewell, G. E.,** Odeon, Romford: Our Man in Havana. **Smith, A. V.,** Odeon, Becontree: Inn for Trouble.

TOMKINS, B., Odeon, Mile End: Our Man in Havana. **Tull, W. J.,** Odeon, Lewes: The Big Country. **Turner, J. C.,** Gaumont, Chichester: Our Man in Havana. **Taylor, G. W.,** Odeon, Acton: Sink the Bismarck! **Trumper, E. G.,** Rialto, Maidenhead: Journey to the Centre of the Earth, Sink the Bismarck!, Pathe News, Carry on Constable (4). **Thurman, F. O.,** Mechanics, Nottingham: Third Man on the Mountain. **Taylor, R. C.,** Regal, York: Bottoms Up, Two-Way Stretch (2). **Toole, T.,** Odeon, Blackheath: The Wonderful Country. **Tennant, R.,** Alhambra, Barnsley: Desert Mice. **Taylor, E. M.,** Odeon, Hinckley: Pillow Talk. **Thynne, R.,** Odeon, Brighton: Pillow Talk.

WALKER, H. I., City, Carlisle: Desert Mice, The Mating Urge, Pathe News (3). **Wills, C. B.,** Odeon, Camberwell: Happy Anniversary. **Whysall, H.,** Gaumont, Norwich: Lords of the Forest. **Woodman, G. E. D.,** Grange, Kilburn: Public relations. **Walker, J.,** Odeon, Hove: But Not For Me, On the Beach, Conspiracy of Hearts (3). **Wright, T. A.,** Imperial, Walsall: But Not For Me. **Wood, W. R.,** Gaumont, Wallasey: Beloved Infidel. **Wilton, N. A.,** Odeon, Winchester: The Horse Soldiers. **Watts, D. J.,** Odeon, Salisbury: A Touch of Larceny, On the Beach (2). **Watson, G. A.,** Gaumont, Guernsey, Tamango. **Webb, N. G.,** A/M., Gaumont, Yeovil: Expresso Bongo. **Watson, C. S.,** Elite, Middlesbrough: The Nun's Story, Expresso Bongo (2). **Whittaker, T.,** Savoy, Wolverhampton: Cash McCall. **Willmott, D. W. J.,** Odeon, Walton-on-Thames: Sink the Bismarck!, On the Beach (2). **Williams, J.,** Odeon, Shettleston: North West Frontier. **Watt, Miss L.,** Odeon, Coatbridge: They Came to Cordura, Public relations (2). **Williams, E.,** Gaumont, Wallsend: Follow a Star.

YATES, R., Playhouse, Miles Platting: Please Turn Over, Expresso Bongo, Inn for Trouble, Friends and Neighbours (4). **Young, F. C.,** A/M., Savoy, Brighton: Moment of Danger, Public relations (2). **Yeoman, B. T.,** Odeon, Twickenham: Our Man in Havana, Anatomy of a Murder (2).

ZAIDNER, M., Gaumont, Stamford Hill: Operation Petticoat.

'Kine.'-MGM £600 Contest

TWO-WAY BOOST FOR 'QUO VADIS'

FOR the screening of "Quo Vadis" at the Regal, Purley, relief manager **R. W. Hodder** arranged a tie-up with Heinz, Ltd.

Showcards were produced linking the produce to the film in two ways. The first method by 57 Varieties and 170 minutes, while the second played on words commencing with MGM.

Many stockists co-operated with window arts, and a large foyer presentation plus the distribution of samples to old age pensioners, completed the tie-up.

Members of the local clergy were advised of playdate and given details of the film. Extra quads were sited throughout the district, and Croydon papers carried additional space.

The Orchid Ballroom staged regular spot dances with complete credits being broadcast over the PA system. Cut-outs and artwork were used to decorate the front-of-house.

For any group of persons to work as a team an interchange of ideas is necessary. Such was the case in the campaign for "The Day They Robbed the Bank of England" submitted by **E. L. Groves** of the Odeon, Edgware Road. Among the ideas used were those from **Michael Pansotti,** trainee manager, assistant manager **Alistair Ivory,** and a fellow manager, **Maurice Cheepen.**

The front-of-house was transformed to resemble an entrance to the bank while doors to the stalls and circle also had small bags of imitation money placed alongside. All of the artwork was done in the theatre, and the overall effect was very impressive.

Perhaps the best achievement was obtaining permission for members of the Scots Guards, in full ceremonial dress, to be on the front-of-house for a gala performance attended by top dignitaries and celebrities.

In four local papers a total of over thirty inches of editorial was achieved.

MAY AWARDS

FIRST PRIZE (engraved Silver Lion and £10).—J. R. Thompson, Odeon, Bromley: "Please Don't Eat the Daisies."

SECOND PRIZE (engraved Bronze Lion).—F. W. Pearman, Gaumont, Wimbledon: "Please Don't Eat the Daisies."

SPECIALLY COMMENDED (certificates).—E. L. Groves, Odeon, Edgware Road: "The Day They Robbed the Bank of England."

HIGHLY COMMENDED (certificates).—T. A. Wright, Imperial, Walsall: "Gigi"; J. T. Winks, Regal, Bridgend: "The House of the Seven Hawks"; R. A. Baker, Hippodrome, Colchester: "Please Don't Eat the Daisies"; A. E. Williams, Odeon, Northfields: "The Day They Robbed the Bank of England"; R. W. Hodder, Regal, Purley: "Quo Vadis"; F. E. Brissenden, Gaumont, Dover: "Please Don't Eat the Daisies"; A. G. Amies, Broadway, Peterborough: "Please Don't Eat the Daisies"; B. W. Beetles, Odeon, Cheetham Hill: "Never So Few"; W. Crawford, Gaumont, Hamilton: "Please Don't Eat the Daisies"; R. C. Baker, Odeon, Hanley: "Please Don't Eat the Daisies."

CEA BRANCH REPORTS

Taking legal advice on hooliganism

NORTH WESTERN.—Hooliganism is doing more harm to the cinema trade than television, said R. H. Godfrey, at the meeting at Liverpool. G. H. Lee presided.

R. White, who introduced discussion on the need for a local bye-law against unruly conduct in places of public entertainment, suggested consultation with the branch solicitor as a preliminary to an application being made to the local licensing authority.

R. H. Godfrey said the passing of such a bye-law in Liverpool would have a tremendous influence on the authorities in the outlying areas who most likely would be encouraged to take similar action. When application was made, it should be supported by written evidence from managers of halls where hooliganism had been rampant.

P. M. Hanmer said he believed there was already a Liverpool bye-law on the subject, though nothing was heard about it.

It was agreed that the matter be discussed with the branch solicitor.

S.O Payments. — A report was given on the efforts being made to secure a reduction in the amount payable in Sunday opening contributions in various areas. The secretary said arrangements had been made for a meeting of branch representatives, led by Mr. Roelich, with the town clerk of St. Helens, on August 12. At Warrington the approaches which had been made by the branch had been turned down flat. Chester and Wigan had made no response.

R. H. Godfrey said he would be making a Sunday opening application shortly and it would be helpful to him if he could be made aware of the towns where reductions had been made in the S.O payments.

It was stated there were one or two places where exhibitors did not pay any S.O contribution and other situations where the contribution was merely nominal.

CTBF.—J. F. Wood reported arrangements for the Cinema Gala Dance to be held at the Rialto, Liverpool, on October 20, in aid of the CTBF and invited the full backing of the branch. The Cinema Personality Girl competition was being organised by C. H. Dracott of the Liverpool Odeon. Big prizes were needed for this main event; smaller gifts for the tombola, etc., were also wanted. He proposed to put to the CTBF committee the proposal that a national event be organised with the final to take place in London to discover a Miss Cinema personality.

During the discussion, it was contended that, at charity film premieres, provision ought always to be made for a quota of the receipts to be earmarked for the CTBF. The same principle ought also to apply to collections made in cinemas.

Another suggestion was that the North Western branch should " do something " for The Craggs, Morecambe, once a year, for instance by providing gifts for residents at suitable seasons, such as Christmas.

Details were announced of the Cinema Personality Girl Competition which will be open to girls employed in the film or theatre industries. Entries must be accompanied by photographs. Local heats will be held in Rhyl, Chester, Birkenhead, Liverpool, Widnes, Warrington, Preston, Blackpool, St. Helens and Wigan and the final at Liverpool. Tickets for the gala dance will be sold to staffs at the cinema where they are employed.

Finances.—Members discussed the proposal for a levy of £2 per member to be paid from branch resources. Discussion hinged on whether [illegible]e payment be made from the current account [illegible]r from invested funds. It was decided to ad[illegible]t the former method and at a later date [illegible]o realise on investments to yield the sum requi[illegible]d, namely £300.

Apprenticeship.—The secretary, S. Dal[illegible]y, said he had received several more names of c[illegible]i-didates for the projection apprentices cor[illegible]s-pondence course and these, of course, wo[illegible]d have to be agreed with NATKE. He now [illegible]d about 20 names. More interest was now b[illegible]g taken in the scheme.

The meeting was also informed that [illegible]e were about 16 students for the technical sc[illegible]l course.

Next meeting; September 16, at Liverpoo[illegible]

Plea for reduction of H.O expenses

EASTERN COUNTIES. — There was an improved attendance at the quarterly meeting held at Norwich under chairman Jack Jay, but the turn-out of members remains disappointing.

The chairman drew attention to various matters dealt with at General Council and in particular the levy of £2 per member to be made on branches. This, he said, would cost the branch £100, which would have to be paid from capital reserves and, discussing this aspect, E. H. Field, branch treasurer, stressed the necessity for a reduction in CEA expenses.

Mr. Jay assurred him the matter was receiving the closest attention of General Council.

Closures.—J. G. Lindsell drew attention to recent closures in the area and the meeting decided that the questions of the Sunday Charity levy and opening hours in Norwich should be considered at the September meeting.

RENTERS' NEWS

'Psycho' trade show on August 4

ALFRED HITCHCOCK'S latest production, " Psycho," currently enjoying big box-office business in America, will be trade shown by Paramount at the Plaza Theatre, London, on Thursday, August 4, at 3.30.

The policy of admitting no one to any performance of the film once it has started will be adopted at the Plaza, where the thriller opens on August 4 with four separate screenings a day. All seats are bookable in advance.

" Psycho," based on Robert Bloch's novel and written for the screen by Joseph Stefano, stars Anthony Perkins, Vera Miles, John Gavin and Janet Leigh.

'Inherit The Wind' for the Queens

UNDER a deal with the Cunard Steamship Company, United Artists' " Inherit the Wind " will be screened aboard the Queen Mary today; the Queen Elizabeth on August 4 and the Mauretania on August 5.

Produced and directed by Stanley Kramer, the film stars Spencer Tracy, Fredric March and Gene Kelly.

Circuit bookings for 'The Savage Eye'

CONTEMPORARY'S " The Savage Eye," which is playing to long-run business in many situations, has been booked for the entire Essoldo circuit and for a number of ABC halls.

This follows upon the three-month run at the Curzon, Mayfair, and the two-month run at the Royal, Edgware Road, London.

This film is in its sixth week at Leeds. It has played four weeks in Glasgow, four in Edinburgh, three in Aberdeen and has been booked for an indefinite run at Blackpool.

British Lion fixes eight tie-ups

EIGHT special national tie-ups have been arranged by British Lion's exploitation department as part of the company's publicity campaign for current releases.

For " The Angry Silence " joint showcard promotions have been arranged with the makers of H.P. Sauce, Robertson's Jam, and A.J.S. Motor Cycles, and for " Battle Of The Sexes " there's a Fontana disc, and showcards for Kingsway cigarettes and Younger's beer.

For " Two-Way Stretch " the company has arranged a showcard tie-up with Quaker Oats.

Details of the schemes, and other exploitation aids which have been arranged for current releases, are available from British Lion.

Filmusic scores hits with two pops

FILMUSIC, The Rank Organisation's music publishing company, has hit the pop music hit parade with two of its film numbers.

" Look For A Star," from " Circus of Horrors," the first composition in which Filmusic has co-operated with Anglo Amalgamated under an optional agreement between the two companies, has reached No. 5 in the British hit parade. And in America it has climbed to No. 15 and promises to reach the top five.

The other successful number, " Johnny Comes Marching Home," from Rank's " Never Let Go," is No. 4 in the British hit parade.

Personality premiere for 'Entertainer'

LEADING personalities from showbusiness and the arts will be among the guests at British Lion's premiere of Bryanston's " The Entertainer," at the Odeon, Marble Arch, today, Thursday.

British Lion states that there has been an unprecedented demand for seats at the premiere.

The film, which stars Laurence Olivier and Joan Plowright and was directed by Tony Richardson, has been given an X certificate.

TRADE SHOWS

LONDON

August 2:

Three shorts. 20th Century-Fox. Century Theatre. 10.30 a.m.

August 4:

Psycho (X); Silly Science (short). Paramount Plaza, Piccadilly Circus. 3.30 p.m.

The Man Who Couldn't Walk. Butcher's Celluloid. 10.45 a.m.

LATE EXTRAS (LONDON)

July 28:

Five shorts. MGM. Own Theatre. 10.30 a.m.

July 29:

Four shorts. MGM. Own Theatre. 10.30 a.m.

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JERSEY. — Fully experienced Co-Chief Projectionist. Grade "A" Hall. Good wages and conditions. Working knowledge live show an advantage. — Details of experience, etc., whether married or single, with recent photograph to Manager, Forum Cinema, St. Helier, Jersey, C.I.

B.B.C. requires Assistant Film Recordists in London to work in film dubbing theatres and to assist in operation of mobile film recording equipment. Practical knowledge of modern film recording techniques, with particular emphasis on magnetic recording, necessary. Practical experience of microphone boom swinging and/or gram operation essential. Some acquaintance with acoustic problems of recording sound on location an advantage. Must be prepared to travel in United Kingdom and overseas at short notice and be away for long periods. Ability to drive a car essential. Must be prepared to work on a shift basis (not nights). Salary £ (possibly higher if qualifications exceptional) rising by five annual increments to £1,025 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.367 A) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

CIRCUIT SALESMAN required.—Apply giving age and details of experience Morris Moss, 20th Century-Fox, 31,32, Soho Square, W.1.

CO-CHIEF operator wanted immediately. A Hall; top wages to right man. Apply Manager, Palace Cinema, Brentwood, Essex.

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